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WEEKLY PAPER

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OCTOBER 12, 1991

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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COUNTRY MUSIC RIDING HIGH

Multiple Country Radio Stations Proliferating In Many Markets

■ BY SEAN ROSS

NASHVILLE—As country radio stations celebrate Country Music Month, they should count on some uninvited company. Several years into the format's resurgence, a boom in new country FMs is finally materializing.

Most markets already have at least one country FM, but many country outlets are starting to show up in an

COUNTRY OUTLETS STAY HOT IN THE SUMMER ARBITRON RATINGS, PAGE 10.

increasing number of cities. In recent weeks, Houston has gotten its third country FM. Denver, Charleston, S.C., and Fargo, N.D., have gotten their second. Fresno, Calif., got its second country outlet and, a week later, a third. Format syndicator Unistar has just added its second country satellite service.

Those new launches may be just the start. After staying relatively static at about 2,450 stations for the last 18

(Continued on page 10)

Garth Adds CMA Awards Sweep To String Of Crossover Successes

■ BY EDWARD MORRIS

NASHVILLE—As predicted by industry observers, Garth Brooks won the Country Music Assn.'s entertainer-of-the-year award Oct. 2 at the Grand Ole Opry House here, in ceremonies attended by First Fans George and Barbara Bush and broadcast nationwide on CBS-TV.

Brooks also capped awards for single of the year ("Friends In Low Places"), album of the year ("No Fences"), and music video ("The Thunder Roll").

His triumph follows the recent debut of his "Ropin' the Wind" album at No. 1 on The Billboard 200 Top Albums chart—an unprecedented achievement for a country artist (Billboard, Sept. 28).

Brooks' fellow Oklahoman, Vince Gill, had his best awards run ever, winning trophies for male-vocalist and song of the year ("When I Call Your Name," co-written with Tim DuBois), as well as being a principal in the vocal event of the year. That category was won by Mark O'Connor & The New Nashville Cats.

(Continued on page 8)

Music World Mourns Death Of Miles Davis

■ BY JEFF LEVENSON

NASHVILLE—Music lovers everywhere are mourning the death of Miles Davis, the trumpeter and band leader whose haunting tone and visionary leadership altered the course of jazz from the late '40s to the early '70s. Davis died Sept. 28 at St. John's Hospital and Health Center in Santa Monica, Calif., at the age of 65.

The cause of death was pneumonia, respiratory failure, and a stroke. He had been hospitalized

(Continued on page 21)

Few Producers, Engineers Are Women, But Chances Improve

■ BY SUSAN NUZIATA

NASHVILLE—Though recording studios are regarded as one of the industry's last bastions of male domination, the number of female engineers and producers is gradually increasing.

While women still make up only 15% of the applicants at most engineering schools, industry observers note that women are making better headway in the professional audio segment of the industry than they have in the past.

They speak of the session that still exists in what producer Tony Berg

terms the "technological locker-room," but female engineers and producers are, on the whole, optimistic about the present and future of women in pro audio.

Additionally, some female artists are beginning to produce or co-produce their own albums. Janet Jackson, for example, says, "[Producers] Jimmy Jam and Terry Lewis have encouraged me to do more [in studio]." Jackson has coproduced with Jam and Lewis, and has also produced some of her own work.

Jackson says she does not often

(Continued on page 7)



FOLLOW PAGE 48

No. 1 IN BILLBOARD

HOT 100 SINGLES	
EMOTION	(COLUMBIA)
MARIAN CAREY	(COLUMBIA)
THE BILLBOARD 200 TOP ALBUMS	
USE YOUR ILLUSION I	(GEFFEN)
VANESSA WILLIAMS	(NIPSO)
TOP R&B ALBUMS	
NOT HAS SINGLES	
RUNNING BACK TO YOU	(NIPSO)
VANESSA WILLIAMS	(NIPSO)
CAN YOU STOP THE RAIN	(COLUMBIA)
PEABO BRIFSON	(COLUMBIA)
HOT COUNTRY SINGLES	
KEEP IT BETWEEN THE LINES	(COLUMBIA)
RICKY VAN SHELTON	(COLUMBIA)
TOP COUNTRY ALBUMS	
ROBIN' THE WIND	(CAPITOL)
GARTY BROOKS	(CAPITOL)
TOP VIDEO SALES	
HOME ALONE	(FOXVIDEO)
DANCES WITH WOLVES	(FOXVIDEO)
TOP VIDEO RENTALS	
DANCES WITH WOLVES	(FOX-HOME VIDEO)

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CDs Pace World Market's '90 Gains Disc Sales Up 22% As Other Formats Slip

■ BY EDWIN RIDDELL

LONDON—Continued growth in compact disc sales helped the international music industry avoid the recession-related sales slump of 1990. CD sales, in fact, showed the only gain among configurations in units shipped, rising to 770 million from 600 million in 1989, while full-length cassettes fell to 1,446 million from 1,540 million units in 1989.

Sales of cassettes and vinyl LPs

have followed the downward trend that hit the U.S. market.

Latest figures from the International Federation of the Phonographic Industry, released Oct. 1, claim that global sales for 1990 amounted to \$24 billion, an increase of 10.2% over 1989.

Given the effects of the recession on nearly all major markets, and the fact that the year-over-year increase for the previous year was only 6%, IFPI describes the figure as "out-

standing." Worldwide CD sales grew by a healthy 22%, IFPI said, although that rate was lower than in previous years. The group noted that CD hardware penetration has still reached saturation levels and the potential for increased CD sales remains considerable. "Indeed, the overall 10.2% increase in the value of world sales can be attributed to the continued growth of the CD format," IFPI said in a statement.

While CD continues its upward trend, other formats the picture tends to be one of continued decline. Worldwide sales of cassettes fell by 6.5% in 1990, the first decrease since the arrival of the compact disc in 1965.

The vinyl LP's demise destined to become extinct. "Sales of LP records fell drastically, by nearly 30%, continuing the decline that began with the introduction of the CD. Although there are some isolated markets such as Brazil, Germany, and the U.S.S.R., where vinyl sales are reasonably stable, in most cases are certain to disappear in the near future," IFPI said.

Long on the endangered species list, sales of singles continued to decline, falling by a further 4.7% in 1990. However, IFPI points out that the introduction of CD singles has managed to slow the downward trend.

Globally, sales in the European Community amounted to \$3.4 billion, representing 36% of the world market, with vinyl sales accounting for 47%. By comparison, sales in the U.S. amounted to \$7.5 billion, a share of 31% of the world market. In Japan, sales fell slightly to \$1.9 billion, or 12% of the world market.

Edwin Riddell is a reporter for The Hollywood Reporter.

VOLUME 103 NO. 41

OCTOBER 12, 1991

ON THE WRITE TRAC IN NASHVILLE

Nashville is a whirlwind of activity recently, as three performing rights groups honored their top country songwriters and publishers. Debbie Holtz has the lowdown on the ASCAP, BMI, and SESAC ceremonies. **Page 42**

NORTHERN (VIDEO) EXPOSURE

Crash Test Dummies ran smack into the spotlight at the second annual Canadian Music Video Awards, taking honors including most popular video artist. Larry LeBlanc is wise to the rest of the results of the MuchMusic event. **Page 42A**

THE BALLAD OF GEORGE MARTIN

In this month's producer profile, Ben Cromer talks with George Martin about his illustrious career, from his days with the Beatles to his current work at the expanding AIR Studios. **Page 48**

ITALY SAYS 'CIAO, VIRGIN'

Virgin Retail has extended its reach in Europe with the Sept. 19 opening of its first megastore in Italy. The Milan move is expected to make waves in the local retail market. David Stanfield is on the scene. **Page 48A**

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Country	40	Dance	22
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CLASSIFIED/REAL ESTATE

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ABC Buys Radio Distribution Rights To SoundScan Info

■ BY PHYLLIS STARK and ROCHELLE LEVY

NEW YORK—ABC Radio Networks has acquired exclusive radio distribution rights for SoundScan sales data. Beginning Thursday (10), SoundScan information on local record sales will be made available at no cost to the affiliates currently on ABC's data system. Later this fall, those not on the system, as well as nonaffiliates, can pick up the service for a subscription fee.

SoundScan's sales data are collected at the point of sale by using barcode scanners to count each album or single sold at more than 7,500 participating retail locations. The data are used in several Billboard charts, including The Billboard 200 Top Albums and Top Country Albums charts. "We're excited to have a direct, entertainment programming development, says information on the 50 top-selling albums and singles will be made available to stations in the top

99 ADI markets weekly. "This agreement marks the first time in the history of the music business that record manufacturers who subscribe to SoundScan and radio programmers will be working off all the same sales information, based on actual units sold," Minett says.

ABC and SoundScan are positioning the move as a bonus for radio stations because it eliminates the time-consuming process of calling record stores every week for sales updates. Tom Cuddy, VP at ABC's O&O WFLJ (Hot Radio) New York, says, "When you're dealing with record store clerks, you're dealing with human emotions. People can be swayed by record company promotions or salesmen. The SoundScan information is faster and more accurate."

When SoundScan began signing exclusive agreements with retail chains earlier this year, some PDs, including K115 Los Angeles' Bill Richards, expressed anger over no longer

(Continued on page 20)

3 Future Lamppoon Films On New Line Hook J2 Takes Step To Turn Around Humor Magazine

■ BY JIM McCULLAUGH

LOS ANGELES—New Line Cinema Corp. and J2 Communications/National Lamppoon have signed a long-term agreement giving New Line exclusive rights to produce and distribute three National Lamppoon films over the next 4½ years.

Principal photography on the first film is due to start next spring.

New Line president and chief operating officer Michael Lynne says he sees National Lamppoon as "an unique franchise" in the "Twenge Mutant Ninja Turtles," "House Party," and "Nightmare On Elm Street" mold, all successful properties for New Line.

Says Jim Jimirro, chairman and CEO of J2/National Lamppoon, the deal "represents a key step in the development of the program we have initiated for National Lamppoon since acquiring the company last year."

Under the agreement, J2/National Lamppoon will receive a 50% upfront for the use of the National Lamppoon name, as well as advances against gross revenues for the films.

J2, a 5-year-old independent video producer and distributor with more than 100 titles in its catalog, including "Dorf On Golf," has been struggling financially with the acquisition

tion. The magazine has been losing more than \$1 million a year on the mirror, and J2 is continuing to revamp it.

According to Jimirro, Credit Lyonnais will finance the new films, which will have production budgets in the \$5 million-\$10 million range.

The agreement also calls for J2 to

Video Sales Duo Dissolving Due To Lack Of Hot Titles

■ BY PAUL VERNA

NEW YORK—The Video Sales Organization, a joint venture between independent video suppliers Video Plus and Dick Greenbaum Entertainment and South Gate Entertainment, will be dissolved effective Oct. 15, according to a statement from the group.

VSO was performing all the sales and marketing functions for the joint-venture partners while also acting as a sales agent for Fries Home Video, among other titles.

The VSO press release says that while industry reaction to the consortium "was positive and the operation was running very effectively, unfortunately,

the supply of quality product available for acquisitions was not sufficient to sustain the organization."

The release states further that all VSO personnel will be let go, with the exception of Janice Whiffen, who was head of VSO and executive VP of South Gate. She will now move over to Shupine Graphics, where she will supervise the company's video releases. She will also seek acquisitions for South Gate, though she will not be a full-time role there.

"It was a great idea and we did sell a lot of product, but the problem was twofold," she says. "You had to be

(Continued on page 32)

MCA Offers Steep Motown Discounts

Retailers Caught In Middle Of Distribub Battle

BY JANINE MCADAMS
and ED CHRISTMAN

NEW YORK—In yet another surprising development in the protracted Motown-MCA legal battle, MCA announced Sept. 27 it would offer its retail accounts a 15% discount on all Motown product, with payment deferred until February 1989.

When Motown finalized its transfer to PolyGram Group Distribution last week, it left MCA Music Entertainment Group, whose Uni Distribu-

tion arm had handled Motown's U.S. distribution, holding the bag, with Uni warehouses stocked with Motown titles. And while one source close to MCA touts the number of Motown units it holds as "substantial," a Motown representative calls it "minimal."

MCA moved swiftly, announcing its steep 15% discount three days before PGM reps were to begin offering Motown product to their accounts (Billboard, Oct. 5).

PolyGram executives had no com-

ment on the situation at press time.

While Motown has characterized the MCA move as "a fire sale," sources at MCA say the discount was the only way for the company to get any financial compensation for its Motown inventory, which was bought from Motown at the full wholesale price under a traditional buy-sell arrangement. "We don't own this inventory completely and has the legal right to sell the records at whatever price it deems appropriate," says a source close to MCA. "Motown is not in any way financially hurt by this. Only MCA is hurt—100% of that discount is borne by MCA."

MCA's Motown inventory consists of both current and catalog titles; Motown had purchased an unspecified percentage of titles back from MCA at the time of the PGM deal. The MCA offer was announced as a one-day deal, but appears to have been extended until product runs out. The transition of a label from one major distributor to another is usually a months-long process in which both distributors and the label iron out such details as transfer of inventory, cop advertising, and discounting programs.

The rapid-fire Motown distribution transition leaves retailers with a tough choice of how to take advantage of MCA's offer, or to buy their orders with PGM, which in turn is offering a 7% discount on a hit package.

(Continued on page 87)

GN'R, Other Hits Propel Uni To Record Month In Sept.

BY CRAIG ROSEN

LOS ANGELES—MCA Music Entertainment Group's Uni Distribution Corp. had its best month ever in September, racking up \$118 million in sales of audio product. The impressive numbers came in a month when four of Uni's distributed labels—Geffen, MCA, GRP, and Motown—had big hits.

"The two Guns N' Roses albums spearheaded the effort," says Uni Distribution Corp. chairman Al Teller, chief of MCA Music Entertainment Group. "We did an enormous amount of business on those two, [and] the distri-

bution company was really able to handle a wide array of titles and types of music. It was a really impressive performance all the way around."

An MCA representative says, however, that the GN'R titles accounted for at least 20% of Uni's music sales in September.

This week Uni Distribution has four albums in the top 10 of The Billboard 200 chart—which reflects sales from the final week in September—with Guns N' Roses' "Use Your Illusion" albums on Geffen retaining the No. 1 and 2 spots; "The

(Continued on page 87)

Rhone Explains Atco-EastWest Merger Cites Need For More Muscle In 'Very Tough Market'

BY JANINE MCADAMS

NEW YORK—Although saddened by the layoffs that followed Atlantic's merger of its Atco and EastWest labels, Sylvia Rhone, the chairman of the new entity, says she is bullish about the coming year.

Rhone, former EastWest co-president/CEO and now the first African-American female to be named chairman/CEO of a major label record division, denies any notion

that the companies had to merge in order to survive. "We just looked very closely at both labels, and unquestionably both could have continued to coexist in a healthy manner," she says. "We're strengthening our marketing and promotional muscle. We also look at this as a more positive move for our artists." She says the loss of the former parent Time Warner, which has been forced to trim fat within its operations, precipitated the move in any way. "We received no pressure at all from corporate to make this move," she says.

In a prepared statement issued Sept. 27, Doug Morris, co-chairman of Atlantic Music Group, said: "This move is an integral part of

an overall, long-term plan to continually strengthen our presence, to ensure that the Atlantic Group remains on the leading edge of this ever-changing industry."

The same announcement projected the new division's revenue to exceed \$100 million in its first year of operation.

As chairman, Rhone will oversee operations at the new label. Rather than being further removed from the A&R process, an area where she has demonstrated strength in her career at Atlantic, she says she will be "in

the thick of it. My main thing will be to oversee A&R and management."

As expected, Vince Faraqi and Harry Palmer will serve as co-presidents, while Craig Lambert has been named executive VP (Billboard, Oct. 5).

Derek Shalman, who had been chairman of Atco, will apparently serve as a consultant to the new division. An announcement regarding his status is expected in the coming weeks. Says Rhone, "Derek will play an essential role in the building of the new division's roster. He has done an

(Continued on page 86)



Committed To The Cause. MCA Entertainment Group chairman Al Teller, back row, third from left, and MCA Records president Richard Palmrose, back row second from right, congratulate the commitments after the group's performance at the AIDS Project Los Angeles benefit, held at the Universal Amphitheatre. The MCA soundtrack to the film "The Commitments" has gone gold and reached the top 10 of The Billboard 200 Top Albums chart.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atco-EastWest Records in New York, a new division of Atlantic combining Atco Records and EastWest Records America, appoints Sylvia Rhone chairman/CEO, Vince Faraqi and Harry Palmer co-presidents, Craig Lambert executive VP, and Merlin Bobb senior VP. They were, respectively, co-president/CEO of EastWest, co-president/chief operating officer of EastWest, president of Atco, senior VP of national promotion for Atco, and senior VP of A&R for EastWest. (See story, this page.)

Adam Ritholz is promoted to executive VP of Chrysalis Records in New York. He was senior VP of business affairs/A&R operations.

Michael Pien is promoted to senior VP of promotion for Virgin Records



RITHOLZ PIEN HUTTENHOWER HETHERWICK

in Los Angeles. He was VP of promotion.

Bryan Huttenhower is promoted to VP of A&R for A&M Records in Los Angeles. He was director of A&R.

Angel Records in New York appoints Gilbert Hetherwick VP of sales and market development. He was VP of marketing/sales at Telarc International.

Mark Pucci is appointed VP of publicity and media relations for Capricorn Records in Nashville. He was president of Mark Pucci Associates.



PUCCI LAYTON STEEL INOMATA

DGC Compact Classics in Los Angeles names Stan Layton senior VP/GM and Del Costello VP of new product development. They were, respectively, VP/GM of the company and regional VP of marketing for CBS Records (now Sony Music).

Bill Bennett is promoted to national director of top 40 secondary production, West Coast, for Columbia Records in Los Angeles. She was associate director of national secondary production.

RCA Records in New York names Bob Anderson senior director of product development. He was Northeast regional director of the label.

Bill Bennett is named director of promotion for DGC Records in Los Angeles. He was senior VP of rock promotion and artist development for MCA.

Jim Leavitt is appointed director of creative services at the Imago Record Fix Agency in New York, the licensing subsidiary of the National Music Publishers' Assn. He was director of artist development at Arista.

Kenny Altman is appointed director of promotion for Real Music in Sausalito, Calif. He was sales and promotion manager for Music West Records.

PUBLISHING. David Steel is promoted to senior VP of Virgin Music in Los Angeles. He was VP/GM.

RELATED FIELDS. Yoshio Inomata is promoted to VP of licensing for the Harry Fox Agency in New York, the licensing subsidiary of the National Music Publishers' Assn. He was director of licensing.

German Campaign Aims To Boost Cassette Single

BY MIKE HENNESSEY
and WOLFGANG SPAPR

HAMBURG—In the first-ever joint promotion and marketing operation in its history, the German recording industry is mounting a 1-million-mark (\$58,000) campaign to implant the cassette single as a replacement for the fast-declining vinyl single.

With the cooperation of 250 of the most important dealers in Germany, the promotion operation starts Thursday (10) and will run through Jan. 31, with the slogan "The Single Goes Square."

The campaign is being guided by record company marketing experts Fritz Lehmanner (PolyGram), Todd Teske (Warner), Hans-Josef Zingheim (East West), and Friedhelm Kaulen (EMI Electrola).

The campaign is managed by director Gerd Gebhardt. "Not only do we need the cassette single as a promotional tool, but also to cater to the needs of the young generation of consumers who are mobile listeners."

Gebhardt points out that penetration of cassette players in

(Continued on page 52)

SEPT. 19-21

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Azoff's Imprint Taking Giant Steps

Focusing On Rock After Urban Successes

BY CRAIG ROSEN

LOS ANGELES—With its first No. 1 single and two platinum albums under its belt, Irving Azoff's Giant Records is having a banner year, while some of the other new imprints are struggling.

Giant, which is partially owned by Warner Bros., recently scored its first No. 1 single with Color Me Boud's "I Adore Mi Amor" and has racked up platinum-plus sales on the act's debut album, "C.M.B.," and the "New Jack City" soundtrack.

While Giant's early successes have been primarily in the urban and dance arena, chairman Azoff says Giant is "moving more into the alternative and rock'n'roll side now, but will

continue to push on the urban side." The label recently opened a Nashville office (Billboard, Oct. 3) and has plans to open a division in the U.K., as well. The goal is to make Giant "a full-service company," says label president Charlie Minor.

"Quite honestly, we came with the records first that seemed more conducive to what radio was doing," Azoff says. "Now we are coming with some of the more long-term development records." Giant's current projects include "60 W. Surf" by Chicago-based singer/songwriter Michael McDermott "Mike Skaal" with modern rock act House of Freaks.

Warren Zevon will make his Giant solo debut in October with "Mr. Bad

Example" (Zevon sang lead on Giant's 1990 "Hindu Love Gods" album). Giant will also release Donald "New York, Rock & Soul Revue"—featuring Michael McDonald, Bo Scaggs, and Phoebe Snow—before year's end.

Azoff has high expectations for both the Zevon and Fagen projects. "In a way, it reminds me of what happened with Tom Petty on 'Full Moon Fever'—[Zevon] has made a singer/producer album. You can actually hear and understand his lyrics." He expects the solo-oriented Fagen project to do well also, coming on the heels of MCA's success with "The Commitments" soundtrack.

While Giant is working some established acts, it is also has big plans for another new act, F.S. Felt, the second outfit Azoff plans to break off of the "New Jack City" sound.

(Continued on page 79)



Chris & Ches. Chrysalis worldwide chairman Chris Wright, left, congratulates Chrysalis recording artist Chesney Hawkes after a performance in Dallas. Hawkes' debut single, "The One And Only," is in the top 40 of the Billboard Hot 100 chart.

Cole Makes Memorable Move In The Multiplatinum Ranks

BY PAUL GREIN

LOS ANGELES—Natalie Cole landed her first double-platinum album last month with her Elektra debut, "Unforgettable...and Paul Abdul, Michael Bolton, and Paul Simon landed their second double-platinum studio albums in a row.

Abdul's "Spellbound" Bolton's "Time, Love And Tenderness," and Simon's "Rhythm Of The Sistas" all topped the 2-million mark in September, according to the Recording Industry Assn. of America. In addition, Bolton's previous album, "Soul Provider," edged past the 4-million mark.

Bryan Adams' single "Everything I Do I Do It For You" was certified single-platinum last month, signifying sales of 5 million copies. It's the best-selling single since USA For Africa's "We Are The World" in 1985, which went quadruple-platinum.

In addition, Morgan Creek Records' "Robin Hood: Prince Of Thieves" soundtrack, which contains Adams' A&M smash, was certified gold and platinum simultaneously. Two other current albums reached both levels simultaneously last month: D.J. Jazzy Jeff & The Fresh Prince's "Homebase" and Color Me Boud's "C.M.B." Both albums have already yielded platinum singles, "Summertime" and "I Wanna Sex You Up," respectively.

Columbia hit makers Mariah Carey

and C&C Music Factory both scored last month. Carey's 1996 debut album topped the 6-million mark; C&C's "Gonna Make You Sweat" topped 3 million. Carey won last year's Grammy as best new artist; for C.C. is the front-runner to win for '91.

A pair of new releases, hard-core rap and hard rock albums were also certified platinum: Ice Cube's "AmeriKKKa's Most Wanted" and Bruce Dickinson's "Kiln Dead To Habitat."

Numerous catalog albums also moved up the multiplatinum ladder. Pink Floyd's 1973 classic "Dark Side of the Moon" topped the 12-million sales mark, becoming one of the five highest-certified albums in history. It trails Michael Jackson's "Thriller" (21 million) and Fleetwood Mac's "Rumours" (18 million) and ties the Eagles' "Their Greatest Hits" and Bruce Springsteen's "Born In The U.S.A."

Three '70s albums by the Steve Miller Band also went multiplatinum. "Fly Like An Eagle" (1976) was certified for U.S. sales of 4 million copies; "MC Dreams" (1977) came in at 3 million; "Greatest Hits 1974-1978" was certified at 5 million.

And MCA artist Patsy Cline's "Greatest Hits" topped the 3-million mark, moving to top of best-selling country albums of all time.

A complete list of September certifications follows.

(Continued on page 80)

MCPS, BPI Case Winds Down U.K. Cright Tribunal Ruling Due

BY PAUL EASTON

LONDON—The U.K. Copyright Tribunal has finished its three-week hearing of written testimony and cross-examination of expert witnesses—namely, royalty distributors from the British Phonographic Industry and the Mechanical Copyright Protection Society.

The two sides have been in dispute (Billboard, Sept. 21) since the 1988 Copyright Act established a statutory mechanical rate.

MCPS wants a new rate of 9.5% of the published price to dealers (PFD),

based on the BIE/M/IFI agreement applied in continental Europe.

The BPI claims that, because of the U.K.'s "unique position" in developing international talent, the rate should be 20% lower than the former rate, which was revised by 6.25% of the retail price.

In his summing-up for the MCPS, attorney Robert Engelhard said that, if this were the case, the record company would have to make international arrangements to pass on some of their additional U.K. investment.

"Extra A&R expenditure should

(Continued on page 86)

Hi, 'Neighbours': Adams Moves In At No. 6; Peppers, Connick, Cult, Streisand Also New

THIS HAS BEEN a wide-open season in pop music, with artists as diverse as R.E.M., N.W.A., Natalie Cole, Metallica, and Garth Brooks topping The Billboard 200 Top Albums chart in the past five months.

This remarkable diversity continues this week, with the Red Hot Chili Peppers, Harry Connick Jr., the Cult, and Barbra Streisand entering the chart inside the top 40.

Adams' "Waking Up The Neighbors" is the top new entry at No. 6. The album has already climbed

to No. 1 on the album chart since its debut on a previous release, "Into The Fire," which peaked at No. 7 in 1987. "Waking" includes "I Do It For You," the best-selling single since "We Are The World" (see story, this page).

The Red Hot Chili Peppers' "Blood Sugar Sex Magik" debuts at No. 14, instantly becoming the group's highest-charting album to date. "Mother's Milk," the band's previous highest-charting album, reached No. 52 in 1989.

Connick's "Blue Light, Red Light" bows at No. 22, his first top-crossover best album. "We Are In Love," peaked at No. 22 in March.

The Cult's "Ceremony" opens at No. 25, and is likely to become the band's second top 10 album in a row. "Sonic Temple" lagged six weeks at No. 10 in 1989.

And Streisand's lavish, four-CD career retrospective, "Just For The Record..." bows at No. 38. Some months back, we predicted this album would be the AC equivalent of Bruce Springsteen & The E Street Band Live/1975-1985. "Nuff said.

The diversity of artists at the top 40 on The Billboard 200 is, we suppose, a sign of lack of direction in pop music, a reflection of the fact that no act is providing leadership and setting the trends. But it's also a very healthy sign that a wide range of consumer tastes are being addressed. If the top 40 were all rock, or all dance pop, or all adult contemporary, many markets would be left out. This way, everyone is invited to the party.

OLDIES CONTINUE to make their mark on the Hot 100.

Donovan Neville's "Everybody Plays The Fool" jumps to No. 10, 19 years (yikes) after the Main Ingredient's original version hit No. 3. Neville's single was co-produced by Linda Ronstadt, who had great

success in the '70s and early '80s reviving oldies. Michael Bolton's remake of Percy Sledge's 1966 smash, "When A Man Loves A Woman," is the top new entry at No. 44. Bolton has previously reached the top 40 with remakes of other '60s R&B classics. Otis Redding's "Dock Of The Bay" and Ray Charles' "Groovin' On My Mind."

K.M.C. Kra edges up to No. 50 with "The Devil Came To O' Michigan," a rap adaptation of the Charlie Daniels Band's 1979 country-pop crossover.

Back to Topia." D.J. Jazzy Jeff & The Fresh Prince bow at No. 72 with a remake of Anita Ward's 1979 smash, "Ring My Bell," proving once again that an old song can come back.

And Latta Alliance's remake of War's 1975 top-down classic, "Low Rider," dips to No. 86.

FAST FACTS: Mariah Carey lands her fifth No. 1 single in less than 15 months with "Emotions." Carey is the first artist to hit No. 1 with his or her first five singles. Her "Emotions" album holds at No. 4 in its second week on The Billboard 200.

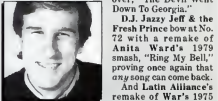
Karyn White lands her first top-five hit on the Hot 100 with "Romantic." The song jumps to No. 2 on the Hot R&B Singles chart. Often, singles by black artists take weeks or even months to cross over after they have scaled the R&B chart. The fact that White's single is already in the top five on the Hot 100 while still climbing the R&B chart underscores the depth of her crossover appeal.

Prince is one week away from having three songs in the top 20. Martika's "Love... Thy Will Be Done," the act and Prince co-wrote, jumps to No. 11. Prince & the N.P.G.'s "Cream" vaults from No. 32 to No. 17. It leapfrogs over Prince's other hit, "Get Off," which jumps from No. 25 to No. 21.

WE GET LETTERS: William Simpson of Los Angeles notes that Roberta Flack hit the top 40 on the Hot 100 with a different duet partner in each of the past three decades. Flack teamed with Donny Hathaway for three top 40 duets in the '70s, with Peabo Bryson in the '80s, and now with Maxi Priest in the '90s. The kicker: The great Arif Mardin produced both the Flack/Hathaway classic "Where Is The Love" and the current Flack/Priest hit, "Set The Night To Music."



by Paul Grein



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Barry White

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SPONSORSHIPS ARE GOOD ALL AROUND

Anheuser-Busch Does Not Target Underage Fans

BY JOSEPH P. CASTELLANO

Anheuser-Busch has long invested in the sponsorship of top music entertainment acts for one very simple reason: because millions of fans of music fans are beer drinkers.

For both sides, these business decisions have brought numerous benefits.

Despite those benefits, Billboard talent editor Thom Duffy recently admonished artists in his column to think twice about relationships with companies that produce alcoholic beverages (Billboard, Sept. 7). To support his point, he cited a research report that claimed the American public has a low opinion of alcohol beverage companies.

Our question is this: How many music fans were included in that research? How many of those interviewed for this research had witnessed one of the shows from the Rolling Stones' Steel Wheels tour, or the annual Budweiser Superfest tour? How many had attended recent concerts by George Strait or Huey Lewis & the News?

These fans understand, accept, and appreciate our sponsorship. And we would suggest that restricting or censoring sponsorship is as offensive to music fans as censoring lyrics or placing warning labels on albums. Such restrictions, which they may see as a business or the beer business, insult people's intelligence and jeopardize the First Amendment—which pro-

tecs both Billboard's right to print columns and our right to advertise.

The artists we sponsor can tell you about the benefits our sponsorships bring. They will tell you how sponsorships by Budweiser or another of our beer brands have helped them and their promoters put on larger shows, longer shows, and more shows—how we have helped them reach more fans with live performances.

These artists will tell you how our sponsorships have helped offset

drink responsibly. They "know what to say when." They use designated drivers. They are the people who enjoy a beer at family picnics, while talking things over with friends, at backyard barbecues, at weddings, and other celebrations. They also buy tickets to concerts and purchase prerecorded music.

Beer entertainment sponsorships bring us good news for people. And the only price fans have to pay for beer sponsorships are the sight of a few appropriately placed beer

those acts that attract adult fans. Sponsorships are expensive, and it would be bad business (not to mention illegal) to spend our money marketing to those who cannot purchase our products.

The association between beer companies and music entertainment acts is exceptional. To criticize it is unfair, uninformed, and simply irresponsible.

Despite those who would attack this association, Anheuser-Busch plans to continue sponsorship class entertainment acts. Sponsorships are a profitable business for us, for artists, promoters, and concert venue managers.

And counted among the big winners are music fans.

Thom Duffy replies: Joseph Castellano neatly sidesteps the central issue raised in the Sept. 7 Best column by raising red herrings such as "censoring sponsorship"—which Billboard never suggested or endorsed—and such claims of sponsorship benefits as "advertising to fans, who pay just as much for tickets to sponsored concerts as for those to non-sponsored shows. He does not confront the findings of the alcohol industry's own study that nearly two-thirds of American adults hold a low opinion of the liquor business, and that four-fourths believe alcohol advertising is a major contributor to underage drinking. The column suggested that these findings—from the industry's own research—be used by elements of the music industry to reconsider the "business benefits" of such deals.

"The fans accept and appreciate our sponsorship"



Joseph P. Castellano is VP of the department of consumer awareness and education for Anheuser-Busch Companies Inc.

skyrocketing production costs, and why they have helped maintain reasonable priced tickets.

Many of these artists will also tell you that, beyond direct financial benefits, this sponsorship has helped increase their overall visibility—resulting in more radio play and more television concert coverage.

As Duffy stated, "most Americans view moderate consumption of alcohol as 'an acceptable part of adult life.'" In fact, there are 80 million beer drinkers in this country, and the vast majority of them

signs and verbal recognition of the sponsoring beer brand by the show announcing their concert.

Does the presence of beer advertising make people drink beer? Does it promote alcohol abuse? Is that what makes people drink? No.

Those who have raised or taught teenagers know that their own influence as parents and the pressure of peers are the primary factors shaping young attitudes and behavior toward drinking. Additionally, Anheuser-Busch is careful to sponsor

Guns N' Roses in the Sept. 21 issue of Billboard. The advance order of a million units for the two albums is phenomenal, but you've got to hand it to these guys. They are extraordinary in their field.

I recently noticed both "Use Your Illusion" recordings and noticed a sticker on the jewel boxes saying, "This album contains language that some listeners may find objectionable. They can P!Nk OFF and buy something from the New Age section." In America, they are making such a fuss about obscene lyrics. Here by contrast, they are making a fuss not for their obscene lyrics but because we like the band!

Anyway, "Use Your Illusion" 1 and 2 should only top the 10-million sales mark and make outsell "Appetite For Destruction" because of the superior quality and production of the songs.

Eric Torsage
Sint-Niklaas, Belgium

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be addressed to Thom Duffy, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters to the Editor

IRRATIONAL VIEW
I am writing in response to what I feel was a very disturbing letter by James Scarpelli (Billboard, Sept. 28). His depictions of both top 40 radio and what he felt to be the average top 40 listener were way out of line, irrational in a musical sense, and bordering on prejudice.

Although this format has problems, it is not due to the lack of what Scarpelli calls "different" artists. The man is quite obviously speaking from a rock/metal/alternative/teen/young viewpoint, and that's what he likes to listen to. But what can't he afford the rest of us as this price?

As an African-American male, I get to listen to a diverse kind of music, much of which falls right in line with Scarpelli's taste. But, just as I enjoy INXS, U2, Pat Benatar, Guns N' Roses, Motley Crew, R.E.M., and Queensrÿche, I also feel at home with Public Enemy, Heavy D, Color Me Badd, New Edition, Bell Biv DeVoe, Whitney Houston, Van Halen, Aerosmith, and Another Bad Creation.

Top 40 isn't for everyone. It's for

people who have tossed away inflexible musical barriers, but are unable to race or anything else, and are able to see the best in rock, R&B, metal, A/C, dance, and rap. It's for people who like "popular" music of all kinds.

Sure, top 40 should take more risks and be more open to alternative acts. But Scarpelli should realize that, just because "his" music isn't predominant at top 40 doesn't mean that the format is bad. It just means he should either grow up or go to a format that will please him.

Erick L. Sapp
Bronx, N.Y.

SHAKES OF BACINEM

The addition of the new "Voices Carry" feature in the Commentary section is an interesting idea. For people in the music industry, it's going to get word from "the outside" to broaden their perspective. But I was troubled by the sentiments expressed by James Scarpelli in the debut column. While Scarpelli's opinion that top 40 radio should broaden its scope is certainly valid, his lists of acts that feels are overexposed and those he feels are under-represented smack of racism. Too much dance music and too many ballads by black art-

ists. Replace them with white artists with a rock beat, he seems to be saying. Scarpelli doesn't even include rockers like Living Colour and Fishbone in his list of artists he'd like to hear more of. In fact, not one black artist is mentioned in his list.

In my opinion, Billboard would do well to read a bit more deeply into letters such as Scarpelli's and recognize the limits of his advice to the industry. We certainly don't need divisive sentiments at a time when all sorts of music by all sorts of people is filling the charts with real variety.

Kathy Gillis
Director, National Publicity
Virgin Records
New York

Billboard replies: While most of James Scarpelli's favorite artists seem to be white, it is his prerogative to list one kind of music more than another, and to express his dismay over the fact that he hears so little of what he likes on top 40. Regarding Billboard's propriety in publishing "divisive" sentiments," the main purpose of the Commentary page is to provide a forum for a variety of opinions.

LOVES RUNS N' ROSES
I enjoyed reading your article on

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Country Stays Hot in Summer Months Good News, Too, For Some Hard-Rockers

BY PHYLIS STARK
with SEAN ROSS

NEW YORK—How hot is country right now? Hot enough that even the summer ratings look good, judging from the first summer Arbitron report. This despair is the fact that summer is not traditionally a good country book.

WYNY New York was up 3.3-5.5 12-plus; in the Long Island book, it was second, going 3.2-5.0. KZLA Los Angeles rose 1.6-2.6, although it is still off slightly from its winter share of 2.5. WISN Chicago was up sharply 3.3-4.5. WXTU Philadelphia was up 4.0-4.7. KFRG Riverside, Calif., regained its market lead, going 8.9-10.1.

On the road front, New York album outlet WNET-FM was up 3.1-4.0, despite the departure of PD Dave Logan during the summer. Classic rock outlet WKRN was also up 3.3-3.8. In Los Angeles, album KLOS held steady at 4.5 and classic rock KLSX held at 2.8, despite the much-heralded recent debate,

Howard Stern in mornings. Philadelphia album rocker WMMR was up 5.7-6.7, well ahead of classic rock WFSF, which was up of 6.1-5.9.

There was also good news for some hard-rock outlets. Chicago's WZZB (The Blaze) was up 4.3-4.6 and was well ahead of rival WFLP-FM (3.6-3.5). This despite signs in some of the early Arbitrons that The Blaze was starting to level off. KIOZ San Diego, which changed calls from KGMG-FM this book, was up 2.6-4.0 and No. 1, going 5.7-7.2, on its home turf of the San Diego North County book. WAAF Boston was up 2.2-2.7. And WLLZ Detroit, which has started rocking harder in recent weeks, went 3.4-4.2 and passed rival WRIF, which went 4.3-3.9.

Overall, only WCBS-FM continued to rule New York, although it was down slightly 5.2-5.1. Rounding out the top five were WLW (4.8-4.9), urban WRKS (5.1-4.9), easy WPAT-AM-FM (4.8-4.7), and N/T/WINS, which held steady

at 4.3. Urban WBLI was up 3.8-4.2, trying for sixth place with top 40/dance WQHT (4.0-3.3). AC WYSR was off sharply 4.2-3.4. Top 40 WHZZ (Z100) rebounded slightly (3.6-3.8), while format rival WFLJ (Mojo Radio) also rose slightly to 3.2-3.3.

In Los Angeles, AC KOST continued to dominate (6.1-5.9), while top 40 KHIS (4.7-5.3) and urban KRBT (4.1-3.9) made strong showings. Despite a dip from 6.1 to 4.7, N/T KABC managed to capture fourth place, while KLOS ranked fifth. Spanish KLYE came out strong (2.8-3.5) as did AC KLIT (3-1.6).

Like the top two markets where the No. 1 position remained status quo, Chicago's N/T leader WGN stayed in No. 1, although urban
(Continued on page 15)



Getting Comfortable. WKRK (K-Rock) New York hosted a bed race for the Mystery Dusty Arthur Show. Sept. 15. Five-person teams raced their beds on wheels for 100 days. The K-Rock team was captained by morning show producer "Bo" Gary Dell'Abate, pictured reclining, and also included, from left, staffers Tim Field and Frank Flores, and intern Mike Gargis.

FM 'COUNTRY CLUB' BOOM DRAWING NEW MEMBERS (Continued from page 11)

months, country showed a net gain of about 20 stations last month. And most country consultants say they have one or two clients ready to bid for a new station.

"This could be the beginning of a steady stream of new competitors," says consultant Bob Glasco. "If there are people doing it, it means they'd better get ready for it because they're not going to be alone for long. Better for them to do the necessary homework to make sure their position is well-defended."

Country radio's numbers have been on the rise for the last year, so why are station owners just responding now? Some still have bad memories of the Urban Cowboy boom of the early '80s—and the number of stations that switched again several years later. Others were unfamiliar or uncomfortable with country, and as consultant Mike Chapman puts it, "didn't want to get ambushed at the country bar."

But the biggest reason that many powerhouse country FMs have avoided head-to-head competition for so long is the notorious loyalty of country fans, and the inability of some well-financed net stations to overcome that loyalty during the mid-and late '80s. "Even as some FMs racked up double-digit shares by being alone in their market, other operators were afraid to attack them."

EYE OF A KMLE

In recent years, however, country radio's market share has expanded to the point where—at least in markets where country music is a major part of the lifestyle—the second station can make some headway without putting the existing country FM out of business.

Perhaps the best example of that scenario is Glasco's former station, KMLE Phoenix, which was launched there in 1984 as a means to reduce the split. Although KMLE's music differs little from that of rival KNIX,

its presentation is skewed toward younger devotees. While 18-34 numbers have grown for most country stations, outlets like KMLE have been in an especially good position to grab new, younger converts to the format.

"KMLE expanded the country universe in Phoenix, and that made people study the opportunity," says consultant Ed Shane. But he emphasizes that it was not just KMLE that has prompted the current boom; it is the availability of music that has caused all the new stations.

'It's the availability of music that has caused all the new stations'

success of country "all over the U.S." KMLE is the acknowledged inspiration for Unistar's new Hot Country format. And, intentionally or otherwise, it seems to have been the model for the handful of country challengers launched in recent years. If KWRN Las Vegas and WTRD Charlotte, N.C., have not topped their powerhouse competitors yet, they have made a surprising amount of headway compared with their predecessors.

FINALLY FRAGMENTING?

All of which raises the question of whether country is finally fragmenting. It is important to note that WTRD signed on with a country/rock hybrid, but made little progress until it went to a more conventional country format. Even then, however, WTRD still images heavily around new artists, as does KWRN. On the other side, Houston's third FM, KKBQ, is billing itself as "Easy Country," with a music mix and presentation that recall the softer country stations of the early to mid-'80s.

"Country is getting to a point where there's enough people out there like the format and have an appetite for another presentation," says

Gregg Lindahl, GM of KLFX Dallas and former GM of WTRD's rival, WSOX. "It's not like the old station is doing anything wrong. It's just that there's a choice."

"If you take 'On The Road Again' and play it next to 'The Thunder Rolls,' it sounds really old," says Chapman. "Now there's enough good current and recent music to be the staple of a radio station instead of having to fall over the road. It's the availability of music that has caused all the new stations."

WTRD IS 21

Radio's financial woes and the quest for adult demographics also led up the process. AC is already too fragmented in most markets. Oldies is becoming a format that supports two FMs. And, as consultant Moon Mullins notes, "There are a lot of stations in trouble and they're fishing about for whatever they can find. With all that press that country's getting, a lot of them are looking in that direction." Consultant Joel Raab adds, "In a lot of markets, you're better off being the No. 2 country than the No. 2 CHR, and you're seeing that happen."

Mullins also thinks the increased availability of country formats via satellite will fuel a rise in second country FMs. Unlike the early country satellite networks, which were intended as cost-cutting operations for smaller markets, Unistar's Hot Country is targeted toward larger-market FMs and Satellite Music Network's Real Country—which recently added FMs in Denver and Birmingham, Ala.—has recently been retooled to target larger-market FMs.

Also, Raab notes that "back in the early '80s when all these stations were going country that shouldn't have, there wasn't a lot of research being done. People now have the resources to do market research."

Although there are rumors about the
(Continued on page 14)

Maine Broadcast Co. Fined Over Time Brokerage Deal

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has fined a Maine radio broadcast company \$10,000 for entering into a local marketing agreement with another station that the commission felt violated the rules that limit the amount of unauthorized transfer of control of a license.

CanXus Broadcasting Corp.'s

WASHINGTON ROUNDUP

WCXU Caribou, Maine, received the Sept. 9 letter after entering into three agreements beginning in August 1987 with Colonial Broadcasting's WKXZ Presque Isle, Maine. Under the agreements, the majority owner of CanXus became VP of Colonial and GM of WKXZ. WKXZ would simulcast the programming of CanXus, and both stations would share sales staffs.

After investigation, the FCC found that the agreements constituted "in a de facto assignment of the station license and that most statements to the commission through 'carelessness' justified the \$10,000 fine."

The complaint was filed by a competitor, Dennis Curley, president of CanXus, says he will ask the FCC to reconsider the case.

In other FCC news, the agency

on Sept. 26 voted to relax rules and initiate orders to revitalize the ailing AM band.

The proceeding, several years in the making, will not only contain technical elements to reduce interference and upgrade signals for top AM receivers, but will have migration and ownership limit changes as well.

The FCC will now open the much-talked-about "expanded band" from 1605 to 1705 kHz to those large AMs that cause the most congestion and interference.

It also relaxed national cross ownership rules (12 AMs, 12 FMs, 12 TVs) and local duopoly rules (one AM to a market) for AM, with stipulations that interference be reduced. Still ahead, in a separate proceeding, is an FCC decision on relaxed ownership rules for FM licenses.

AM/FM simulcasting will continue to be allowed, although the commission has said if the economy (and radio's) concerns are alleviated, it may be axed.

The commission will also issue tax certificates in conjunction with voluntary agreements by licensees to do dark in an effort to reduce overall AM interference caused by crowding.

The FCC will also relax AM band trading rules and take rules away and will promote efforts by the industry to encourage manufacturers to produce better AM receivers.

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Warner-Tamerlane Pub. Corp.

THE DOMINO THEORY
Beckie Foster
Bill LaBounty
Haneyfarm Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

DON'T GO OUT
Bill Lloyd
Careers-BMG Music Publishing, Inc.

DUMAS WALKER
Greg Martin
Doug Phelps
Ricky Lee Phelps
PRI Songs, Inc.
Three Headed Music

FEED THIS FIRE
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

FOURTEEN MINUTES OLD
Dennis Knutsen
Patrick Joseph Music, Inc.
Warner-Tamerlane Pub. Corp.

FRIENDS IN LOW PLACES
Dewayne Blackwell
Careers-BMG Music Publishing, Inc.

GHOST IN THIS HOUSE
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

GOOD TIMES
Som Cooke
ABKCO Music, Inc.

HARD ROCK BOTTOM OF YOUR HEART
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

HELP ME HOLD ON
Travis Iritt
Past Oak Publishing
Tree Publishing Co., Inc.

HILLBILLY ROCK
Paul Kennerley
Irving Music, Inc.
Littlemarch Music

HOLDIN' A GOOD HAND
Rob Crosby
Songs Of Grand Coalition

I FELL IN LOVE
Perry Lamek
Lamek Publishing

I MEANT EVERY WORD HE SAID
Curly Putman
Tree Publishing Co., Inc.

I WATCHED IT ALL (ON MY RADIO)
Lonel Corbwright
Long Run Music
Silverline Music, Inc.

I'M GONNA BE SOMEBODY
Stewart Harris
Edisto Sound International
Sony Songs, Inc.

I'M OVER YOU
Tim Nichols
Zack Turner
Coburn Music USA
Hannah's Eyes Music, Inc.

I'VE COME TO EXPECT IT FROM YOU
Dean Dillon
Jessie Jo Music
Music Corporation Of America, Inc.

IN ANOTHER LIFETIME
Steve Hill
Chris Hillman
Bar-None Music

IT'S YOU AGAIN
Skip Ewing
Mike Geiger
Acutt-Rose Music, Inc.

JUKEBOX IN MY MIND
Dave Gibson
Ronnie Rogers
Maypop Music

LEAVE IT ALONE
Bill Lloyd
Careers-BMG Music Publishing, Inc.

LIFE'S LITTLE UPS AND DOWNS
Margaret Ann Rich
Makamillion Music
Warner-Tamerlane Pub. Corp.

LOVE CAN BUILD A BRIDGE
Naomi Judd
Paul Overstreet
Kentucky Sweetheart Music
Scarlet Moon Music

LOVE ON ARRIVAL
Dan Seals
Pink Pig Music

LOVE WITHOUT END, AMEN
Aaron Barker
Bill Butler Music
O-Tex Music

MANY A LONG AND LONESOME HIGHWAY
Will Jennings
Blue Sky Rider Songs
Willin' David Music

NEVER HAD IT SO GOOD
John Jennings
Obie Diner Music

NEVER KNEW LONELY
Vince Gill
Benefit Music

NO MATTER HOW HIGH
Joey Scarbury
Evan Stevens
ESP Music
Great Cumberland Music

NOBODY'S TALKING
Sonny Lemaire
Randy Sharp
Sun Mare Music Publishing
With Any Luck Music

Longtime WSIX GM Manning Steps Down; Cummings to L.A.'s KPWR, Michaels to KJLH

AFTER FOUR YEARS as GM of WSIX Nashville, David Manning has announced that he'll step down to launch his own company, Five Star Consulting. Manning will continue to work with station chief executive Ed West with cross-town classic rocker WGFZ, is the new GM. Manning will serve as a corporate adviser to WKIX. Five Star will work with Manning to establish new WSIX programs via an LMA, and look for other properties.

Elsewhere in Nashville, WSIX-FM morning co-host Ginny Harmon relocates to middays at AC WINK Fort Myers, Fla. The Nashville Network's Cathy Martindale replaces her. And Southern gospel outlet WAMG has reportedly gone dark.

LMA: SAN ANTONIO SCROLL. Oldies KSMG San Antonio, Texas, has a new agreement with CBS, although, at press time, not a signed contract, with format rival KISS. Look for a change next week at KISS that would reduce the number of oldies from three to two. The new GM Mike Madigan may stay with KISS owner Adams Communications in another capacity. Over at KSMG, Jeff Scott—former PD of cross-town KSRR—has been named director of research and station development for KSMG's owner, the Rock Corp., and is now in-house consultant at KSMG. Longtime PD Kelly McCann is out and can be reached at 512-681-5588.

EZ Communications and Beasley Broadcasting have each entered into their second year of a five-year deal with EZ. WMMX Charlotte, N.C. strikes a deal with over-owned Beasley's top 40/dance WKCK (Kiss 102). WKCK's programming staff stays; GM PD Richard Smith and all but three salespeople are out.

Album KPOI Honolulu, which enters into a sales arrangement with top 40/KMIX last week, is preparing to strike a deal with classic rock rival KHFX (Billboard, Oct. 5). KHFX

goes to Satellite Music Networks' pure Gold format. GM Ronnie Hope stays; PD Paul Holt and his entire staff are out.

PMING CONSULTANTS GET COMFORTABLE Emmis VP/programming Rick Cummings adds PD stripes for KPWR (Power 106) Los Angeles, the station he has overseen since the departure of PD Jeff Wyatt. Cummings keeps his group duties. At urban rival KJLH, consultant Lee Michaels is now in-house as chief operating officer. PD Lynn Briggs exits. Mi-



By Sean Ross with Phyllis Stark & Rochelle Levy

chael, who will continue his consulting activity, will leave as new PD. Premiere Broadcasting executive VP/operations Gary Jensen is now director of programming for WISN/WLTJ Milwaukee. N/T WISN's Richard Heitkohe and morning host Don Vogel are out. WLTJ PD Fred Brennan stays on as PD. The Milwaukee Journal reports that a NISN sales rep has sued the station for allegedly taping her conversations with another employee. Both the employees were using the station for discrimination.

Album WGR-FM Buffalo, N.Y./MD/RD Bob Richards is now PD for co-managed WJFK, replacing Ralph Coppola ... Oldies WFKI Charlotte, N.C., PD Tex Fox is out. WGLK is doing nine mornings in nine days in advance of a format change.

KQPT Sacramento, Calif., becomes the first of two stations that will go below the line in the summer Arbitron book because of a blurb that says that KQPT's new format, WZEW Milwaukee WKJL Sabella and p.m. driver Chris Moreau exit.

Infinity's simulcast AC WLJF Baltimore becomes WJFK-FM, the new name of Howard Stern, this week, launching a 24-hour simulcast with co-owned WJFK-FM Washington, D.C. Alex Bennett, who, for the last year, has been the rumored midday person at WJFK, has officially resigned the morning slot at modern KITS San Francisco. Elsewhere in Baltimore, WYST-FM (92k) has finally applied for new calls: WERQ for "We Are Q."

N/T WWWW Cleveland ND Bob Tasek exits for the managing officer job at WKYC-TV. At urban XHRM San Diego, OM Rod See and PD Chris James are out. Night jock Don Davis is now PD. Midday host Bailey Coleman is MD again. **Easy WZLZ-FM** Pittsburgh will indeed go religious and change calls Oct. 28 (Billboard, Sept. 21). WZZE will go to a mix of local and syndicated religious—and family-themed N/T. WZZE was a relatively recent convert to easy listening. So was WLNE Montgomery, Ala., which has now switched to soft AC.

WJFK Milwaukee, a division of American president/chief operating officer John Mueller is out; CEO Lee Everding assumes his duties. At Providence's religious/AC WJZZ New York, OM/morning man Frank Reed exits for afternoons at KLTJ Dallas, replacing David Pierce, now with KLVF Santa Rosa, Calif. ... Morning man Jerry Williams is named PD at religious WLX Long Island, N.Y.; APD/morning host Albert Kim moves to PD/middays at over-owned WLTX Hartford, Conn. ... CKLG (L73)/CFOX Vancouver British Columbia, PD Jim "J.J."

Newsline...

DON KOWELL is now officially president of U.S. Radio. He has been handling those duties on an acting basis since February.

BOB BURKE is the new asset manager for Bedford Properties' radio stations, replacing Tim Preece, who has been reassigned within the company.

WILLIAM BOLSTER has resigned as president of Multimedia Broadcasting. VP/corporate group executive J. William Grimes assumes his duties.

JERRY RECKERD is out as OM of WBT-FM Charlotte, N.C. He was GM until the recent appointment of WBT-AM FM Bob St.icker. Former WBT-AM GM John Kilgo is now VP for Jefferson Pilot Sports Enterprises.

STATION SALES: Chase Communications has announced that Lehman Bros. has been retained to sell Chase's broadcast properties, including radio stations in Hartford, Conn., St. Louis, and Washington, D.C. Chase will concentrate on its investments in Eastern Europe; KIXI Seattle from Noble to Sandusky for \$3.5 million.

WRIP SPRINGFIELD, MASS. gives VP/GM Thomas Hennessy president stripes. GISM Richard Heidem is now VP/station manager.

Johnston adds national PD stripes for Canada's Mo-Ft channel.

Despite the AC-to-country change at KMMMA Fresno, Calif., last week, urban/AC KSSS went ahead with its long-pending change anyway, becoming Kiss Country 93.7 under Phoenix-based consultant Bob Flaxco ... After a foray into the direct-mail business, Scott Robbins is back as PD of country WRZK (107) Harrisburg, Pa. Brad Flick remains as p.m. driver.

Former XHTZ (290) San Diego PD Brian White is acting PD/morning host at top 40 KRTBS (89B) Austin, Texas. Also, Keith Williams, midday host at rival KHPL, defects for middays at 89B. AC KZMG (Magic 88.1) Boston, Fla., has gone top 40 with PD Wes Davis. Dave Busch, from the former WJOL, Minneapolis, joins for nights ... Top 40 WJTK Milwaukee APD Mike Blakemore is named PD at top 40 WLRW Champagne, Ill.

Former WJOL Louisville PD Ange Cantona is the new PD of AC Bn WJFX Wayne, Ind., replacing Kelly Karan ... Macon, Ga., gets its

third urban FM as satellite country outlet WXXX (K98) goes to SMN's urban/AC ... P.M. driver C. Erwin Daniels is again PD of urban KMJ Shreveport, La., replacing MJL Raouf. Midday host Sandra "Divya" Gibson is named MD ... Morning man James Williams is upped to PD of KXZZ (216) Lake Charles, La., replacing Bob Neal.

Sports KRZZ Las Vegas becomes traditional-leaning country outlet KOVA (The Cow) under owner/PD morning man Paul Bowman ... Although it won't change owners for two weeks, also-owned KMBY Thousand Oaks, Calif., is already gone. It's simulcasting AC KNHO for now ... KIQW Salt Lake City MD Bill Raff is the new PD at modern KANX Austin, Texas.

Morning host Christy Allen is upped to PD at rock/AC WRHG Savannah, Ga., replacing Stanton Jay ... AC KMXA Lincoln, Neb., switches to Jones easy listening. P.M. driver Ed Marshall is the new PD, replacing Michele Mastie ... Simulcast AC WJLM Chattanooga, Tenn., goes to CNN Headline News.

KZBB (89B) Fort Smith, Ark., PD Tom Browne is the new PD at top 40 KJLW ... Country KIZN Boise, Idaho, will be repackaged as "the new Kissin' 92" under consultant: Ed Shyne by the time you read this ... Country WACO Waco, Texas, PD Kelly Jay returns to co-owned KEAN Abilene, Texas, as PD. When top 40 WWGT (98B) became AC WQSO (Coast 98), it immediately touched off a complaint from WQSS (Coast 102.5) Camden, Maine. So WQSO is now known as Ocean 98 ... Top 40 WAEB-FM Biddeford, Me., is now calling itself 101.5 and has overhauled its lineup. Ken Matthews from WGRB Cincinnati will do mornings. Max Mad of KXSS Albuquerque, N.M., joins for afternoons.

Former KIZY Dallas creative director Johnny Molson is the new PD at AC WHNY (Q92) Peterborough, N.H. He replaces Mike Thomas, who has been replaced by former WJTK-FM, currently a simulcast N/7 outlet. Also at Q92, P/T Gardner Goodsmith is upped to evenings as Nick Carelli goes to afternoons.

PEOPLE: CALVERT GETS HIS WIZ

LONGTIME WRIF Detroit morning man Ken Calvert signs with album rival WLLZ for a P.M. drive, his counterpart, Diane Satta through December. Meanwhile, WRIF MD Todd Fowler is out ... At top 40 KKLQ (Q106) San Diego, p.m. driver Jo Jo Kincaid adds APD stripes.

Morning man J.C. Corcoran is out at classic rock KSD-FM. Across town, p.m. driver Kevin McCarthy replaces Mike Wall in mornings at oldies KLOU. Night jock Mike McCann goes to afternoons. P/T Cindy Dooly will do nights ... The Hollywood Reporter says Los Angeles' midday night jock The Poorman is being sued for \$250,000 by a Hollywood towing service whose number he gave out on the air, and which was subsequently by a radio listener.

Moders WFHS Washington, D.C., promotes morning man Bob Waugh to MD; Wesael stays on for afternoons. Overnighter Aquaman and night jock Nesti switch shifts. Also, Jeff Gibson, a/k/a The Brother From Another Planet, joins for P/T from XETRA-FM (91X) San Diego.

WITY (89 Rock) Baltimore morning co-host Chris Erny joins Larry Waxx at top 40 rival WBAL (91.6). Glenn Beck is out ... Finding the ownership change at top 40 WAVA Washington, D.C., former WJOL, Minneapolis jock Alan Kabel is now handling nights. P/T David LaBonte is

upped to overnight.

Longtime WPOW (Power 96) Miami night jock Bo Griffin becomes morning co-host at the top 40/dance station. Late-nighter **The Teger** goes to nights. **Dimas Martinez** moves up from overnight to Teger's slot. **Rick Contigo** and **Littie Latz** will share overnight.

This was still in flux at press time, but despite that it was he headed for top 40 KUTV Salt Lake City, former top 40 WBPR Myrtle Beach, S.C., PD Terry Zane should instead be back at the top 40 KCPY by the time you read this. At WYVS Columbia, S.C., p.m. driver Greg Fry will do Zane's p.m. drive shift at WBPR. Meanwhile, former KUTV MD Thom Timmons goes to afternoons at top 40 WYKX 106.7 Providence, R.I., as PD Bill O'Brien moves to mornings.

KHFS St. Louis MD Kandy Klutch is now MD at WLUM Milwaukee ... At WOOD Boston, a.m. driver Austin of Boston and p.m. driver Mike Addams wrap ... WKSS Hartford, Conn., night jock Michael Walsh replaces MD Michael Knight, now in overnights at WIOQ Philadelphia.

At soft AC KXZZ Los Angeles, Greg O'Neill moves from nights to mornings. Sidney Kelley of Unistar's Adick Rock & Roll format is out afternoons. Dick Heatherton goes from P/T to nights ... Midday host Carey Edwards is named MD at

top 40 KOY-FM (Y95) Phoenix ... Former KFI/KOST Los Angeles newswoman Lisa Fuller is the new ND/morning co-host at oldies KJVL Sacramento, Calif. ... At AC WBLI Long Island, N.Y., newsmen Ken Rhodes is upped to morning co-host, replacing Rick Sommers, who will move to P/T at AC WJTV New York.

MD/midday host Gord Fry adds APD stripes at album Citi Wimpieq, Manitoba ... At morning producer Archer Dusablon is upped to production director at classic rock WZZL Boston; he trades places with Mike Coleman ... Former KGGI Riverside, Calif., MD Harvey Davidson is the new MD/p.m. driver at KXKS Bakersfield, Calif., replacing WH Bill Cherry, now at album rival KJLW. Kevin Cooke joins night at AC KCMJ-FM Palm Springs, Calif., nights as APD/nights.

Sherry Brooks from oldies KOLL Little Rock, Ark., goes to cross-town country KSNB as MD/overnights, replacing Gail Daniels. Overnighter T.J. Williams takes Danosa's night slot. At cross-town top 40 KKYK, p.m. driver Shadow Steele moves to mornings, switching places with Hollywood Haze ... AC WLEV Allentown, Pa., P/T Bob Wallace becomes overnighter WODE (Oldies 99) for nights. Nikki, former station manager at WNBZ Wellboro, Pa., is the new midday host.

AWARDS 1991

AND PUBLISHERS OF THE YEAR'S MOST PERFORMED SONGS

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OF THE YEAR
CAREERS-BMG MUSIC
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**THE MOST PERFORMED
SONG OF THE YEAR
(THE ROBERT J. BURTON AWARD)**

OH, LONESOME ME!
Don Gibson
Acutt-Rose Music, Inc.

OKLAHOMA SWING
Vince Gill
Benefit Music

ON DOWN THE LINE
Kostas
Songs Of Polygram International, Inc.

ON SECOND THOUGHT
Eddie Rabbitt
Eddie Rabbitt Music Publishing

ONE MAN WOMAN
Paul Kennerley
Irving Music, Inc.

OVERNIGHT SUCCESS
Whitey Shafer
Acutt-Rose Music, Inc.

PASS IT ON DOWN
Teddy Gentry
Randy Owen
Will Robinson
Ronnie Rogers
Maypop Music

PRECIOUS THING
Steve Wariner
Steve Wariner Music, Inc.

PUT YOURSELF IN MY SHOES
Shake Russell
Red Brazos Music, Inc.

QUITTIN' TIME
Roger Linn
Robroy West Music

RICHEST MAN ON EARTH
Paul Overstreet
Scarlet Moon Music

RIGHT IN THE WRONG DIRECTION
Hank Cochran
Mock Vickery
Tree Publishing Co., Inc.

RUMOR HAS IT
Bruce Burch
Larry Shell
Ensign Music Corporation
Millhouse Music

RUNNIN' WITH THE WIND
Reed Nielsen
Eddie Rabbitt
Eddie Rabbitt Music Publishing
Englishtown Music

SEEN' MY FATHER IN ME
Taylor Dunn
Paul Overstreet
Scarlet Moon Music

SHE CAME FROM FORT WORTH
Fred Koller
Lucative Music

SHE'S GONE GONE GONE
Harlan Howard
Tree Publishing Co., Inc.

SOEMONE ELSE'S TROUBLE NOW
Pam Tillis
Tree Publishing Co., Inc.

SOONER OR LATER
Beckie Foster
Bill Labounty
Screen Gems-EMI Music, Inc.

SOUTHERN STAR
Steve Dean
Roger Murrah
Tom Collins Music Corporation

STRANGER THINGS HAVE HAPPENED
Roger Murrah
Keith Stegall
Murrah Music
Tom Collins Music Corporation

THESE LIPS DON'T KNOW
HOW TO SAY GOODBYE
Harlan Howard
Tree Publishing Co., Inc.

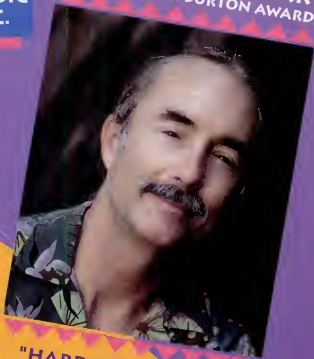
TILL I CAN'T TAKE IT ANYMORE
Ulysses Burton
Clyde Otis
Alley Music Corp.
Iza Music Corp.
Trio Music Co., Inc.

WALK ON
Steve Dean
Lonnie Williams
Tom Collins Music Corporation

WALKIN', TALKIN', CRYIN',
BARELY BEATIN' BROKEN HEART
Roger Miller
Justin Tubbs
Tree Publishing Co., Inc.

WALKING SHOES
Paul Kennerley
Irving Music, Inc.
Littlemorch Music

WANTED
Charlie Craig
EMI-Blackwood Music, Inc.



"HARD ROCK BOTTOM
OF YOUR HEART"
HUGH PRESTWOOD
CAREERS-BMG MUSIC PUBLISHING, INC.

WHEN I CALL YOUR NAME
Vince Gill
Benefit Music

YET
Sonny Lemoire
Randy Sharp
Sun Mare Music Publishing
With Any Luck Music

YOU REALLY HAD ME GOING
Holly Dunn
Careers-BMG Music Publishing, Inc.

BMI

* Fourth Award

Album Rock Tracks™

THIS WEEK	WEEKS ON CHART	LAST WEEK	TITLES	ARTIST
1	1	1	DREAMLINE COLUMBIA A&R	RUSH
2	5	—	GET A LEG UP MERCURY 387 490-1	JOHN MELLECAAMP
3	3	4	WALKERS CAPRICORN	GUNS N' ROSES
4	4	7	TOP OF THE WORLD COLUMBIA A&R	VAN HALEN
5	2	2	CAN'T STOP THIS THING WE STARTED MERCURY 387 490-1	BRYAN ADAMS
6	6	5	HEAVEN IN THE BACK SEAT MERCURY 387 490-1	EDDIE MONEY
7	10	13	THE FIRE INSIDE CAPRICORN	BOB SEGER & THE SILVER BULLET BAND
8	7	5	CALLING ELVIS MERCURY 387 490-1	DIRE STRAITS
9	13	15	SEND ME AN ANGEL MERCURY 387 490-1	SCORPIONS
10	11	11	ENTER SANDMAN MERCURY 387 490-1	METALLICA
11	8	3	14 OUT IN THE COLD MERCURY 387 490-1	TOM PETTY & THE HEARTBREAKERS
12	9	9	STRAIGHT TO YOUR HEART MERCURY 387 490-1	BAD ENGLISH
13	15	16	BALLAD OF YOUTH MERCURY 387 490-1	RICHELIEU SAMBORA
14	25	24	INTO THE GREAT WIDE OPEN MERCURY 387 490-1	TOM PETTY & THE HEARTBREAKERS
15	19	4	WILD HEARTED SON MERCURY 387 490-1	THE CULT
16	19	27	NO MORE TEARS MERCURY 387 490-1	OZZY OSBOURNE
17	14	14	WALK THROUGH FIRE MERCURY 387 490-1	BAD COMPANY
18	17	18	SHAKE UP MERCURY 387 490-1	LITTLE FEAT
19	30	4	HEAVY FUEL MERCURY 387 490-1	DIRE STRAITS
20	21	25	EDISON'S MEDICINE MERCURY 387 490-1	TESLA
21	28	39	I'VE GOT A LOT TO LEARN ABOUT LOVE MERCURY 387 490-1	THE STORM
22	23	26	PRIMAL SCREAM MERCURY 387 490-1	MOTLEY CRUE
23	12	8	SOMETIMES (IT'S A BITCH) MERCURY 387 490-1	STEVIE NICKS
24	20	12	16 RUNAROUND MERCURY 387 490-1	VAN HALEN
25	32	30	MAN IN THE MOON MERCURY 387 490-1	THE SCREAM
26	38	—	WHAT ABOUT YOU MERCURY 387 490-1	ROBBIE ROBERTSON
27	33	36	NOVEMBER RAIN MERCURY 387 490-1	GUNS N' ROSES
*** POWER TRACK ***				
28	42	—	ANOTHER RAINY NIGHT (WITHOUT YOU) MERCURY 387 490-1	QUEENSRYCHE
29	16	10	HOLE HEARTED MERCURY 387 490-1	EXTREME
30	31	32	SEA OF SORROW COLUMBIA A&R	ALICE IN CHAINS
*** FLASHMAKER ***				
31	NEW	—	YOU'RE THE VOICE CAPRICORN	HEART
32	29	23	3 STRANGE DAYS MERCURY 387 490-1	SCHOOL OF FISH
33	27	17	NORODY SAID IT WAS EASY MERCURY 387 490-1	THE FOUR HORSEMEN
34	44	—	I WANT YOU MERCURY 387 490-1	SHADOW KING
35	22	19	TOP OF THE POPS CAPRICORN	THE SMITHEREENS
36	36	37	REBEL TO REBEL MERCURY 387 490-1	SB SPECIAL
37	35	40	LIVE AND LET DIE MERCURY 387 490-1	GUNS N' ROSES
38	24	22	ONE SHOW MERCURY 387 490-1	TIN MACHINE
39	39	39	THERE'S ANOTHER SIDE MERCURY 387 490-1	RTZ
40	48	—	SLOW RIDE CAPRICORN	BONNIE RAITT
41	26	21	IT'S NOT LOVE MERCURY 387 490-1	JETHRO TULL
42	NEW	—	1 LOVE'S A LOADED GUN MERCURY 387 490-1	ALICE COOPER
43	NEW	—	1 TO BE WITH YOU MERCURY 387 490-1	MR. BIG
44	43	43	RUSH MERCURY 387 490-1	BIG AUDIO DYNAMITE II
45	46	—	HOME FOR BETTER DAYS MERCURY 387 490-1	OLLINGER
46	47	48	BAD RAIN MERCURY 387 490-1	ALLMAN BROTHERS BAND
47	45	35	END OF THE LINE MERCURY 387 490-1	ALLMAN BROTHERS BAND
48	NEW	—	1 RADIO SONG MERCURY 387 490-1	R.E.M.
49	40	41	BACKLASH MERCURY 387 490-1	JOAN JETT AND THE BLACKHEARTS
50	34	20	THE ROAD TO LOVE CAPRICORN	BOB SEGER & THE SILVER BULLET BAND

Tracks with the greatest **play** gains the week. The **Flashmaker** is the highest-debuting track of the week. The **Power Track** is the track on the chart that shows the largest increase in airplay over the week before. © 1991, Billboard® Communications, Inc.

RADIO

FM 'COUNTRY CLUB' BOOM DRAWING MORE MEMBERS

(Continued from page 10)

Chicago getting a new FM shortly, few of the consultants surveyed here think the station boom will expand into "nocooney lifeform" markets such as Washington, D.C., Cleveland, and Minneapolis. While country stations in those markets have posted solid numbers, they are not thought to have enough audience to divide up.

"You can't go into Washington and expand your country audience beyond what's being done," says Shane. "Anybody going in is faced with cutting the audience in half, and that's not enough for either station."

On the other hand, in the double-digit country markets, the available audience is now considered so vast that it almost doesn't matter how good the programming is.

"If you're broad-based, there are ways to attack you and get some numbers, especially with [station line] agreements taking place and major-market stations selling for under \$2 million," says Chapman. "If you paid \$1.8 million for a station and you don't know what you're getting to do, you lock across the street and see what No. 1 guy has a country station and paid \$8 million-\$9 million. He's got the programming that can draw him. There are questions about how much he can fight back."

STAMMER IN MY HOUSE

To hear it from a lot of the PDs of incumbent country FMs, there is no need to fight back. Many insist they have made no changes, and do not anticipate any even though they are no longer alone in the market.

So even though XMN Fresno, Calif., PD Brad Chambers has new competition from both KMMA and KSKS, he speaks for many PDs when he says, "We've played as if we've had a competitor all along... Even if somebody comes in and throws a ton of money at you, if the incumbent has taken care of the audience, it's going to be OK."

PDs of incumbent stations also advance the notion that a new FM expands the country audience in most markets, rather than targeting their listeners. "A rising tide lifts all boats," says Mike Meehan, PD of WCMS Norfolk, Va., which got its new competition from WGFM last year. "I'm No. 1 in came now and I never was before. It's more a cultural phenomenon now than [what happens with] any one or two stations."

One reason some PDs are still behaving easy is that while some new outlets are doing better than anybody expected, the market powerhouses still have substantial leads, and some are also posting improved numbers. This spring, KMJE had a 6.6:13-plus to KNIX's 10.4. WTRD had a 6.2 to WSOC's 11.4. KWNR had a 4.7 to rival KFMS's 8.9.

Then again, all of these new stations are showing steady progress. In Houston, for example, where a similar battle has been running between KIKX-FM and KILT-FM since the early '80s, it took nine years for KILT to beat KIKX on a regular basis.

Some PDs do admit to taking precautionary measures. KSSN Little Rock, Ark., PD Don Moore says, "We've always been active on the street, but we may have stepped that up" following last year's debut of rival KXXI. "It has forced us to do

some outside advertising that we hadn't done before—some billboards and TV, but not a massive amount. We started doing direct mail and that might have been because of them."

KSSN has not decreased its number of commercials to meet the competition, but it is polling that playlist more carefully now. Moore says, "In Vegas, KFMS has cut its spotload since KWNR started moving up, adding extra 12- to 15-second sweeps, and cutting back on jock talk."

WILL IT AFFECT PLAYLISTS?

One question about the rise of second country FMs is how they will affect station playlist size. Playlisters are grumbling during the early '90s as FM competition rises and may be grumbling expanding again in the last few years. Will the new country battles be like Houston—where both major FMs are fairly tight—or like Nashville, where challenger WXXI made WSM-FM more aggressive?

The signs are mixed. KFMS has tightened its playlist somewhat since

KWNR debuted, but it still adds records before KWNR does. In recent months, WSOC Charlotte, N.C., has gone from 31 to 21. (GM Todd Leiser insists that move, as well as the recent departure of PD Paul Johnson, was not related to WTRD.) Chapman does think that playlisters will shrink in these instances. "That's the natural move when you have a head-on competitor and I think it's a pretty correct move. Although the record companies won't like it."

But the national country radio trend toward more recent music has been too much to stop in some markets. KSSN's list is longer than it was when KXIX came in. And RAB thinks two country stations in a market will make records become familiar faster, thus allowing more music to be exposed.

Says Mullins, "As long as you're researching your currents, you should just continue to play the hits in a heavy rotation and expose new product in a judicious manner. There's no reason to go down to 20 titles."

Modern Rock Tracks™

THIS WEEK	WEEKS ON CHART	LAST WEEK	TITLES	ARTIST
1	1	1	SO YOU THINK YOU'RE IN LOVE MERCURY 387 490-1	ROBBIE HITCHCOCK
2	4	5	SEXUALITY MERCURY 387 490-1	BILLY BRAGG
3	12	11	GIVE IT AWAY MERCURY 387 490-1	RED HOT CHILI PEPPERS
4	10	13	WHEELER DEAL MERCURY 387 490-1	THE CULT
5	11	17	SMELLS LIKE TEEN SPIRIT MERCURY 387 490-1	NIRVANA
6	3	4	ONE SHOT MERCURY 387 490-1	TIN MACHINE
7	8	12	SHE'S A GIRL AND MY A MAN MERCURY 387 490-1	LLOYD COLE
8	9	15	THERE'S NO OTHER WAY MERCURY 387 490-1	BLUR
9	2	6	TOP OF THE POPS MERCURY 387 490-1	THE SMITHEREENS
10	5	10	TAKE FIVE MERCURY 387 490-1	NORTHSIDE
11	19	—	THE GLOBE MERCURY 387 490-1	BIG AUDIO DYNAMITE II
12	13	8	MONSTERS AND ANGELS MERCURY 387 490-1	VOICE OF THE BEEHIVE
13	25	4	SHADOWTIME MERCURY 387 490-1	SILOUSIE & THE BANSHIES
14	6	9	IT'S ONLY NATURAL CAPRICORN	CROWDED HOUSE
15	18	19	ROCKING CHAIR MERCURY 387 490-1	HOUSE OF FREAKS
16	21	29	CERULEAN MERCURY 387 490-1	THE OCEAN BLUE
17	22	—	ALIVE AND LIVING NOW MERCURY 387 490-1	THE GOLDEN PALOMINS
18	NEW	—	MOVIN' ON UP MERCURY 387 490-1	PRIMAL SCREAM
19	26	—	TR OUV WORLD MERCURY 387 490-1	THE BLUE AEROPLANES
20	7	9	SATISFIED MERCURY 387 490-1	SQUEEZE
21	NEW	—	1 13TH DISCIPLE MERCURY 387 490-1	FIVE THIRTY
22	20	16	9 I JUST WANNA B WITH U MERCURY 387 490-1	TRANSVAMP VAMP
23	17	15	RUSH MERCURY 387 490-1	BIG AUDIO DYNAMITE II
24	6	2	UNTIL SHE COMES MERCURY 387 490-1	THE PSYCHEDELIC FURS
25	16	14	BACKLASH MERCURY 387 490-1	JOAN JETT
26	25	3	CALLING ELVIS MERCURY 387 490-1	DIRE STRAITS
27	29	—	JAM HERE MERCURY 387 490-1	THE GRAPES OF WRATH
28	NEW	—	1 HAVEN'T GOT A CLUE MERCURY 387 490-1	DRAMARAMA
29	NEW	—	1 UNTIL SHE COMES MERCURY 387 490-1	THIS PICTURE
30	23	28	COME INSIDE MERCURY 387 490-1	THOMPSON TWINS

Tracks with the greatest **play** gains the week. © 1991, Billboard® Communications, Inc.

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96.7K-FM

Hardrock P.D.: Tom Mitchell
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

POWER 95

Miami P.D.: Bill Tanser
Marky Mark & The Family Beach
Marty Marz's The Family Beach

106.7

Cleveland P.D.: Cal Thomas
Phishish, Loud & Dirty
Marty Marz's The Family Beach

97.7

New Orleans P.D.: Brian Thomas
Lawrence, World of Change
Marty Marz's The Family Beach

97.7

Seattle P.D.: Bob Case
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

KPLZ

Seattle P.D.: Corey Keating
Kevin Cooney (Continued)
P.D.: Corey Keating

KISS 95.7

Hardrock P.D.: Tom Mitchell
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

POWER 95

Tampa P.D.: B.J. Harris
Marty Marz's The Family Beach
Marty Marz's The Family Beach

Q102

Cincinnati P.D.: Dave Allen
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

Power 95.9M

Dallas P.D.: Frank Winaco
National Security, An Anything
Lawrence, World of Change

KUBE 93.9M

Seattle P.D.: Bob Case
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

KISS 95.7

Seattle P.D.: Corey Keating
Kevin Cooney (Continued)
P.D.: Corey Keating

B104

Baltimore P.D.: Todd Fisher
Phishish, Loud & Dirty
Marty Marz's The Family Beach

Q105

Tampa P.D.: Jay Taylor
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

95.7M WZLZ

Indianapolis P.D.: Don London
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

MIX

Houston P.D.: Gary Zepheron
Marty Marz's The Family Beach
Marty Marz's The Family Beach

WOW!

Work P.D.: Steve Crowley
Phishish, Loud & Dirty
Marty Marz's The Family Beach

Q106

San Diego P.D.: Kevin Weatherly
Marty Marz's The Family Beach
Marty Marz's The Family Beach

97.1

Miami P.D.: Frank Anzalone
Lawrence, World of Change
Marty Marz's The Family Beach

WNCI 97.9

Columbus P.D.: Duke Robbins
Marty Marz's The Family Beach
Marty Marz's The Family Beach

Q106.5

St. Louis P.D.: Marc Cook
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

99.1 KGGI

Irvin P.D.: Bob West
Coke My Back, I Ain't No Asteroid
Marty Marz's The Family Beach

WEEB

Miami P.D.: James Thomas
Lawrence, World of Change
Marty Marz's The Family Beach

KISS 95.7

Seattle P.D.: Corey Keating
Kevin Cooney (Continued)
P.D.: Corey Keating

HOT R&B PLAYLISTS

Sample Playlists of the Nation's Largest Urban Radio Stations.
WOW! P.D.: Steve Crowley
Phishish, Loud & Dirty
Marty Marz's The Family Beach

97.1

Metroplex P.D.: Bobby O'Jay
Lawrence, World of Change
Marty Marz's The Family Beach

WEEB

Miami P.D.: James Thomas
Lawrence, World of Change
Marty Marz's The Family Beach

**'NASCAR Country'
Races Into 2nd
Syndicated Year**

LOS ANGELES—A syndicated show that incorporates both country music and motor sports is celebrating its first successful year on the air. The North Carolina-based "NASCAR Country"—lauded as "Nashville's hit tracks" and NASCAR's "hit tracks"—broadcast its first show Labor Day weekend 1990 on only eight stations. Today, 91 affiliates air the two-hour show every weekend.

"The show is designed to capture the interest of not only a NASCAR fan, but also a marginal fan. And it's presented in such a way that it doesn't blow out those who aren't interested in motor sports," says project manager Jim McTigue. In fact, McTigue says Arbitron shows that 55% of the listeners are females. "NASCAR Country" producer/writer Winslow Stillman is responsible for the creation and design of the



by Rochelle Levy

show. Having spent more than eight years in Nashville producing custom record albums, writing songs, and developing television sales promotion concepts, Stillman says he's now able to integrate this new concept into the Nashville community. But it's not always an easy sell around the country. "It's difficult to take a product like this into a [radio] station," he says. "They say, 'We don't carry racing. We carry sports.'"

Although the show adheres to a basic format of country hits, racing news, and various features, Stillman says current events can dictate the focus of the program. This month, Stillman will interview winning artists at the Country Music Awards, in preparation for an entire show dedicated to the awards.

"NASCAR Country" is spreading outside racing's southern stronghold, but that doesn't mean Stillman is becoming complacent. "Every Sunday, I listen to the show on the affiliate here, and I kind of go into a panic," he says. "I'm wondering, 'What is the show going to sound like this week?' It's a valuable listening experience."

Hosted by 1989 CMA personality of the year Bill Dollar of WSOB Charlotte, N.C., "NASCAR Country" is available on CDs on a barter basis and is executive-produced by Morris International president Sid Morris.

AROUND THE INDUSTRY

EFM Media Management and MediaAmerica are joining forces (Billboard, Oct. 5). MediaAmerica will handle all sales and marketing for EFM Media's "The Rush Limbaugh Show," "The Dr. Dean Edell Show," and "Dr. Dean Edell's Medical Minutes."

EFM chairman Edward McLaughlin says January will mark the end of his company's three-year sales and

(Continued on page 21)

**McGAVREN GUILD
RADIO AND
GANNETT RADIO
CONGRATULATES
KIIS-FM ON THEIR 1991
AWARDS**



KIIS-FM/AM
NAB Marconi Radio Award
CHR Top 40 Station of the year

Rick Dees
1991 Billboard Radio Award
Radio Personality of the year/Top 40

102.7 KIISFM



Billboards

of the week

Brad Phillips
CKZZ Vancouver, B.C.



WHEN CANADA'S broadcast regulator was handing out new licenses for Vancouver, British Columbia, and Toronto, it seemed that Toronto—which had a rapidly growing ethnic population and a highly vocal dance community—the better shot at getting a dance station. Vancouver had a longstanding reputation as a rock 'n' roll town. It had strong Asian and Italian communities—which support dance stations in other markets—but no black population to speak of. And Vancouver had already had one unsuccessful urban/AC outlet, CJAZ, which became AC CKKS in the mid-'90s.

But Toronto didn't get its first dance FM until suburban outlet CING changed last month. Meanwhile, "The New Best of Vancouver," CKZZ (295.3), debuted this summer with a 6.8 share 12-plus, well ahead of the three share that PD Brad Phillips had topped. Top 40 AM CKLG (LG73) is off 6.4-4.2. KISM Bellingham, Wash.—the only top 40 FM audible in town—is off 2.9-3.3. CKZZ's license was granted to the owners of oldies AM CING in June 1990. Phillips was hired from LG73 at the end of August, then brought in MD Matthew McBride, whose duties at CKKS included its weekend club show. In February, the new station announced that it would be CJEE (Energy 95.3); CKLG then became "Energy LG73," touching off a war between the stations three months before the new FM was set to debut. Finally, 95.3 debuted, as CKZZ on May 23.

295.3's strategy was to market heavily during a boom when most stations are promotionally dormant. CKZZ was on TV for the first four weeks of the station. It also did a strong showing of billboards and bus-cards and remains visible on the latter. Even T-shirts, an item that most stations haven't gotten much mileage out of for years, became a strong marketing tool for 295.3. Notably, while 295.3 strove to dominate the outside media, it did no on-air contesting during the summer.

Like all Canadian FMs, 295.3 has so many government regulations to contend with that Phillips has to do his clocks and music scheduling on a spreadsheet. 295.3's music must be 30% Canadian and 51% "nonhit," meaning anything outside the top 40 on either the Canadian or Billboard charts. (Or with the new regulations, any Canadian song less than a year old.) 295.3 must play 90 different titles a week and—as a special condition of its license—70% of those must be songs not heard on any other area station.

This means that heavy rotation on 295.3 is two to three plays a day, maybe a few more if a new release is added toward the end of the week. And that there's one "A" record an hour. A nightly "New Music Hour" is used to burn off some of the 900 titles; so is the syndicated "U.K. Chart Attack" show. For spoken-word content, another duty of Canadian FMs, 295.3 runs a nightly sex-talk show as well as a half-hour "Entertainment To-

night" type show.

As for finding dance material in a country that didn't produce much until two years ago, the locally based West End Girls have five different songs on CKZZ. Female vocalist Aimee has eight. "We're playing virtually anything Canadian-wise that fits the bill. We've put the word out across the country to independents or anybody to just send us product," Phillips says. "We're playing a record by an unsigned artist named Emmilene, whose producer brought it to us on DAT."

"We hope CING has an impact, and that if not, one of the major FMs in Toronto go dance. The ramifications of that would be unbelievable for us; it would really cement a commitment to Canadian dance product from the record companies. Right now, there's Vancouver and that's not bad, but we all know that Toronto is where it's going to happen."

This is 295.3 in p.n. drive. West End Girls, "Not Like Kissing You"; George Michael, "Faith"; Black Box, "Fantasy"; Sonia Papp, "Heart To Heart"; Paula Abdul, "The Promise Of A New Day"; C&C Music Factory, "Gonna Make You Sweat"; Howl House, "Time 2 Feel The Rhythm"; Kylie Minogue, "Locomotion"; Jesus Jesus, "Real Real Real"; Color Me Badd, "I Adore Mi Amor"; Keith Sweat, "Something Just Ain't Right"; Neneo Echo, "Funkytown."

Aside that there's only one rap title, 295.3 made the decision to daypart rap heavily after getting its first music test back. Unlike some U.S. dance stations, 295.3 sat out Bryan Adams' "Everything I Do" after the "gut-wrenching" determination that playing it would be "pushing our luck." But Phillips has played Roxette's and Michael Bolton's recent hits.

295.3 might seem to face a double buzzsaw. It can go only so far toward top 40 without violating rules that still prohibit top 40 on Canadian FM. But if it stays pure, it could face the same fate that dance stations in Kansas City, Mo., Allentown, Pa., or other unlikely markets encountered on their novelty wave off.

"Listeners come to us because we're committed to new music as FM," Phillips says. "I think of us as a nonrock, new music station. Just being that gets us listeners that would use top 40 in America, and I'm not ashamed of that at all. But with 900 distinct selections and 18 repeats a week maximum, we can't be a top 40 station."

As for what happens down the road, Phillips says that having "the best young air staff in Canada will help keep us fresh.... We're going to have a radio station that will have a high curve because it's so distinctive, even if we're listeners' second choice. And our core will listen to us for a long period of time because they won't get burnt out on 21/2-hour rotations. If we can have high curve and high hours tuned, they'll put a bronze statue of us in the park."

SEAN ROSS

Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLES	ARTIST
1	2	4	16	EVERYBODY PLAYS THE FOOL AARON NEVILLE
2	3	6	12	TOO MANY WALLS CATHY DENNIS
3	1	1	14	TIME, LOVE AND TENDERNESS MICHAEL BOLTON
4	4	2	16	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS
5	6	5	15	SOMETHING TO TALK ABOUT DONNIE RAITT
6	7	9	7	EMOTIONS MARIAH CAREY
7	5	3	15	THE MOTOWN SONG ROD STEWART
8	5	11	5	THE REAL LOVE BOB SEGER & THE SILVER BULLET BAND
9	9	7	11	EVERY HEARTBEAT AMY GRANT
10	14	13	4	LIKE FEAR LOVING YOU GLORIA ESTEFAN
11	14	16	3	DON'T WANT TO BE A FOOL LUTHER VANDROSS
12	11	11	11	IT HIT ME LIKE A HAMMER HUEY LEWIS & THE NEWS
13	11	11	11	YOU CAME TO MY SENSES CHICAGO
14	11	11	5	IF THERE WERE NO DREAMS NEIL DIAMOND
15	11	11	11	ALL I HAVE BETH NIELSEN CHAPMAN
16	11	14	11	SUNRISE THE TRIPLETTS
17	11	5	11	FADING LIKE A FLOWER ROXETTE
18	11	11	3	SET THE NIGHT TO MUSIC ROBERTA FLUCKMAYN PIREST
19	30	32	8	WHEN A MAN LOVES A WOMAN MICHAEL BOLTON
20	21	21	9	THE GIFT OF LOVE BETTE MIDLER
21	28	28	3	SOMEWHERE IN MY BROKEN HEART BILLY DEWITT
22	14	13	16	IT OVER 'TIL IT'S OVER LENNY KRAVITZ
23	32	45	3	THAT'S WHAT LOVE IS FOR AMY GRANT
24	28	36	5	FOR YOU MICHAEL W. SMITH
25	25	11	12	LILY WAS HERE DAVID A. STEWART/CANDY DULFER
26	11	14	11	LOVE AND UNDERSTANDING CHER
27	25	11	5	WHEN YOU TELL ME THAT YOU LOVE ME DIANA ROSS
28	11	7	7	I WONDER WHY CURTIS STILES
29	25	20	11	UNFORGETTABLE NATALIE COLE
30	26	13	3	SOMETHING GOT ME STARTED SIMPLY RED
31	28	28	14	CAN YOU STOP THE RAIN PEARO BRYSON
32	11	11	11	THE PROMISE OF A NEW DAY PAULA ABDUL
33	50	—	—	COPPERLINE JAMES TAYLOR
34	11	10	5	I CAN'T WAIT ANOTHER MINUTE MIKE FIVE
35	11	25	11	SINCE I DON'T HAVE YOU RONNIE MILSAP
36	11	10	3	SENZA UNA DONNA ZUCCHEROWALD YOUNG
37	11	25	11	CAN'T FORGET YOU GLORIA ESTEFAN
38	30	11	5	I ADORE MI AMOR COLOR ME BADO
39	11	18	11	LOVE IS A WONDERFUL THING MICHAEL BOLTON
40	38	29	28	BUSH BUSH PAULA ABDUL
41	38	11	29	PLACE IN THIS WORLD MICHAEL W. SMITH
42	47	28	24	MORE THAN WORDS EXTREME
43	40	47	3	LOVE...THY WILL BE DONE MARTINA MCBRYDE
44	42	15	25	POWER OF LOVE/LOVE POWER LUTHER VANDROSS
45	NEW	—	—	TRY A LITTLE TENDERNESS THE COMMITMENTS
46	47	46	13	NIGHTS LIKE THIS AFTER 7
47	NEW	—	—	I CAN'T MAKE YOU LOVE ME DONNIE RAITT
48	43	—	—	WISH OF CHANGE SCORPIONS
49	41	40	3	BABY BABY AMY GRANT
50	49	39	19	I'LL BE THERE THE ESCAPE CLUB

Records with the greatest airplay gains this week. *Vocality availability © 1991, Billboard/BPI Communications, Inc.

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Promo Directors Who Made Leap To Labels See Benefits In Their Radio Backgrounds

NEW YORK—It may be an unhappy commentary on their level of job satisfaction, but one of the most frequently asked questions by radio promotion and marketing directors is, "where do radio promotion people go from here?" One option many seem to be considering is a jump to the label side. While it is common among PDs and MDs, there are few examples of radio promotion people making that move so far.

But promoting a radio station is more than ample preparation for a label promotion job, according to both former WDRE Long Island, N.Y., promotion director Joeey's Taub and former KITS (Live 105) San Francisco marketing director Julie Galliani. Taub has been Northeast regional promotion manager for Imago since March. Galliani has been northern California promotion manager for Charisma since May.

While most radio promotion people have little direct contact with the labels, Taub and Galliani say their situations were different since both WDRE and Live 105 were modern rock outlets. Both had plenty of dealings with the labels, especially since they harbored ambitions of one day working on that side of the business.

Taub started as assistant promotion director at WNKW-FM New York, where she worked for three years before moving to WDRE. But after two years at WDRE, things began to change. "I felt at the end that I was being pushed more into the sales arena," she says. "I got into this [business] in the first place because of my love for music."

Galliani started at KFRG in the late '70s, and after six years in the promotion department there moved to KREL as promotion director. She briefly left the business to work for a hotel, but returned when KITS changed from "hot hits" to its current format. She was there about 4½ years before Charisma approached her.

"I just got to the point where I had the job under control in radio, and I just needed to feel personally chal-

lenged again," she says of her career change. "I wanted to use what I knew in a different arena."

The radio experience meant Taub brought to Imago "a real inside knowledge of the inner workings of a radio station. A lot of labels don't understand the real pressure put on a PD other than their music duties," she says. "That's where I had an ad-

Promotions & Marketing

by Phyllis Stark

vantage." Galliani thinks the labels looked to her, and will look to other promotion directors in the future, "because the responsibilities of marketing directors in major markets are so vast. There are so many ways we look at to promote [a radio station]. People on the record side don't think that way, so it's almost a whole new dimension to the job."

The radio experience also gave Galliani the advantage of "being able to see beyond just getting the add, doing promotions with the artist, retail and direct mail tie-ins. It's the ability to be creative with utilizing marketing," she says. For example, if a station will not play, say, Charisma act 2 in A Room, Galliani might go to a local club with an idea like "2 In A Room night." The club would be encouraged to buy time to promote the event at the station, and the station's listeners who come would be given promotional copies of the record in an effort to get radio to "take another look at it."

In addition to creative ability, Galliani cites other advantages, such as knowing how research works, as well as how to talk to the PD intelligently. "You can talk to the PD with respect for you because you know what they are going through," she says.

NETWORKS AND SYNDICATION

(Continued from page 12)

marketing relationship with ABC Radio Networks. "ABC has been a terrific partner since 1983, but they have a different focus for their future," he says. "They're a large company, focusing on a much larger piece of the business we are. They're the Maceys. We're really a boutique."

McLaughlin is the former president of ABC Radio Networks.

Global Satellite Network celebrated the 10-year anniversary of "Backline" with a party and live broadcast from The Hollywood Athletic Club. Rock celebrities like Keith Richards, Mick Fleetwood, Bryan Adams, and the Black Crowes called in to talk with host Bob Coburn, while Billy Idol, Steve Nicks, Pat Benatar, and David Crosby showed up in person. CD Media is joining sales forces with Katz Radio. CD Media syndicates "Rick Dees Weekly Top 40" and the "Weekly Music Survey".... Jethro Tull's new album, "Catholics Rising," is featured in an upcoming

Because they have been on that end of the business, both Taub and Galliani say they have no reservations about calling promotion directors directly to pitch ideas.

But despite the advantages of having worked in radio, both Taub and Galliani say they had to make their own way in the record business. "Having been in radio doesn't necessarily matter," says Taub. "You're still starting from square one, trying to get acceptance and relationships."

The toughest part of this job when you're new is getting to all the stations and establishing the relationships," Galliani agrees. "I still have a lot to learn to what I'm doing... I think that comes through time."

PD-MOTIONS

WTMX Chicago marketing director David Perlmutter moves across town to WLUP in the newly created position of director of sales promotions. Former KHYI (95) Dallas promotion director Vic Del Giorno replaces him at WTMX... WAVA Washington, D.C., marketing director Michele Snyder moves across town to WJFK in the same capacity.

Debra Towley joins WJQY Miami as promotion director, and Jay Michaels joins as creative director. Towley was regional marketing manager for Blockbuster Entertainment. Michaels was production manager for cross-town WINE/WZTA and entertainment consultant for his own talent booking-management agency, Starmaker Productions... Teri Floroun joins KEZK St. Louis as promotion director. Marie was previously with Maritz Motivations Co. in Fenton, Mo.

Leslie Spears joins KYIS Oklahoma City as director of promotions. She previously handled those duties at crosstown KOMA/KRKO... Celenia Iris Salinas joins KRYS (909) Corpus Christi, Texas, as marketing director and morning news anchor. She previously worked at Univ. of Texas station KTSB.

Unistar special airing the weekend of Oct. 18-20. That same weekend, sax player Richard Elliot appears on the Volkswagen/World Music Series... Armed Forces Radio's environmental series "Pulse Of The Planet" will receive the Gabriel Award for best national short feature Oct. 31 in Austin, Texas.

WGAR Cleveland's Erin Kelly will become the first female to do vacation fill-in on "American Country Countdown," when she subs for host Bob Kingsley sometime this month... Former CBS Radio Division Central regional sales manager Raif D'Amico has been upped to VP/GM for CBS Radio Representatives... George Mayer Jr. has been named ABC Radio Networks' director of marketing development. Mayer was formerly director of marketing with Levers Brothers Co.... Elym Ambrose, former VP/RadioTrack for BBS, is the new director of sales and marketing for Zapewa.

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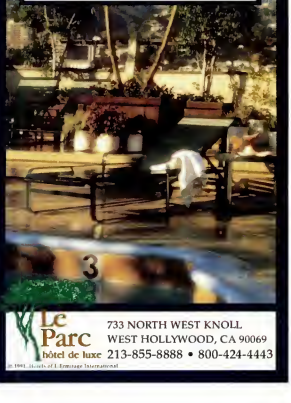
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WELCOME TO THE SUITE LIFE



Pitching PD. KPFS-FM (Power Radio 105.5) Palm Springs, Calif., PD Bob Clark, center, recently attempted to pitch a shut-out mixing ve, the Palm Springs Angels, a minor-league affiliate of the California Angels. Clark held the Angels to a walk and a base hit.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
①	3	5	** No. 1 ** GONNA CATCH YOU (FROM "COOL AS ICE") (3494) (D.P.)	◆ LONNIE GREENE
②	6	6	LOVE IN MUSIC 4TH & CUNY 152440 S&A LISLAND	◆ STEREO MC'S
③	6	6	RIDE ON THE RHYTHM ATLANTIC 0-69573	LITTLE LOUIE AND MARC ANTHONY
④	3	16	FINALLY AM 7501 2395-1	◆ OC CE PENITON
⑤	3	15	REAL REAL REAL S&M W 21242	◆ JESUS JONES
6	1	18	GET OFF FANCLAY TRAK & RECORDS W&M&E 0-6955	◆ PRINCE & THE N. P. G.
7	12	24	RUNNING BACK TO YOU WING W&E 513 UNK/ROXY	◆ VANESSA WILLIAMS
8	2	4	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
9	6	2	MARKY HAPPY M&R 764 763-1	◆ DIVYNT WATERZ
10	11	14	GOOD VIBRATIONS INTERSCOPE 0-98748/AT&W 2557	◆ MARRY MARK & THE FUNNY BUNCH
11	10	12	UNITY CARDAC 3-4013-0	UNITY
12	15	23	GROOVY TRAIN S&M 0-40667/ARMER 6905	◆ THE FARM
13	21	36	THE PRESSURE PT. 3 PERSPECTIVE 0904 1002 LINAM	◆ SOUNDS OF BLACKNESS
14	19	25	D.P.P., TOMMY BOY 805	◆ NAUGHTY BY NATURE
15	18	26	ROMANTIC WARMER BRCS 0-40003	◆ KARINÉ WILLIAMS
16	14	19	LET THERE BE LOVE M&A 0-62015-1	◆ ARTHUR BAKER & THE BACKBEAT OCCUPIES
17	13	17	KEEP WARM NEW! PLATAU 50108	JINNY
18	22	27	SCULPTORSHIP W&M TRAK 91300	MY LIFE WITH THE THRILL MILK KULT
19	26	32	FM HOT LIVE QUADROPHONIA 0-61301	◆ BASSQUAT
20	7	9	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
21	25	31	OPEN YOUR HEART ATLANTIC 0-69572	◆ CEBYL JEFFERIES
22	16	8	QUADROPHONIA M&A 0-20717-1	◆ QUADROPHONIA
23	24	3	COME INSIDE WARMER BRCS 0-40071	◆ THOMPSON TWING
24	9	10	7 WAYS TO LOVE M&A 51430	◆ COOLA BOYS
25	34	43	I'M ATTACTED TO YOU S&M&H 805 027-15715	◆ COOKIE WATKINS
26	32	45	WE GOTTA DO IT ATLANTIC 0-69593	DJ PROFESSOR FEELING ZAPPALA
27	17	10	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
28	27	19	DO WHAT YOU WANT CUTTING 0-96320/ARMS&M	◆ I AM IN A ROOM
29	23	11	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
30	—	—	** Power Pick ** TWO BOLING TO SEE (I.D.) 0-67654/ATO	◆ KYM SIMS
31	39	—	INTOXICATION QUELLENIA V 36328 B-5	◆ REACT 2 RHYTHM
32	33	47	FOUNTAIN OF YOUTH FACTORY 0-96305/AT&W	◆ CANDOLANO
33	47	—	WEAR YOUR LOVE LIKE HEAVEN CARDAC 4015	◆ DEFINITION OF SOUND
34	37	44	TAKE 3 GUTTEN FROM	◆ NORTHSIDE
35	NEW ►	1	** Hot Shot Debut ** FUNKOPOLIS FACTORY 0-96359/ARMS&M	◆ DIE WARZAU
36	NEW ►	1	GIVE ME YOUR LOVE M&A 7003	◆ BE NOIR
37	21	22	LIES ON FIRE 15023	◆ DMF
38	36	37	RUSH COLUMBIA BR 72848	◆ BIG AUDIO DYNAMITE II
39	45	—	MOVE YOUR BODY TRK 6245	◆ SELECTOR
40	43	48	8 (I JUST WANNA) BE WITH U M&A 54233	◆ TRANSDISP VAMP
41	NEW ►	1	WE ARE FAMILY M&A 0-89091-1	◆ LIFT 3 UK
42	45	—	NEVER STOP DELICIOUS W&M 80853-1/EPG	◆ THE BRANO NEW HEAVES
43	NEW ►	1	MASSIVE OVERLOAD WHITE POWER/ELEKTRA	◆ GJ MASSIVE
44	NEW ►	1	FROM THE Ghetto SCOTTI BRCS 72950-72529-1	◆ GREG FLMSTONE
45	NEW ►	1	I AM HERE CAPITOL 15754	◆ THE DRUMS OF WRATH
46	NEW ►	1	LIFT TOMMY BOY 989	◆ BOB STATE
47	41	5	SO HARD W&M&E TR 334	◆ C.U.D.'s
48	29	38	GET SERIOUS (P.N.G.) 47915	◆ CUT 'N' MOVE
49	31	21	HOW THAT WE FOUND LOVE UPTOWN SHABANNA	◆ HEAVY D. & THE BOYZ
50	30	20	JUST GET UP AND DANCE 0-96325	◆ AFRIKA BAMBALATA

12-INCH SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORES AND SPECIAL SALES REPORTS.

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
①	2	5	** No. 1 ** GOOD VIBRATIONS (M&A) 0-98748/AT&W 2557	◆ MARRY MARK/FUNNY BUNCH
②	6	4	GET OFF FANCLAY TRAK & RECORDS W&M&E 0-6955	◆ PRINCE & THE N. P. G.
③	6	6	D.P.P., TOMMY BOY 989	◆ NAUGHTY BY NATURE
④	3	3	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
⑤	6	6	RUNNING BACK TO YOU WING W&E 513 UNK/ROXY	◆ VANESSA WILLIAMS
6	1	1	MAKIN' HAPPY W&M&E TR 608 993-1	◆ CRISFAL WATERS
7	9	9	ROMANTIC WARMER BRCS 0-40003	◆ KARINÉ WILLIAMS
⑧	10	19	RIDE ON THE RHYTHM ATLANTIC 0-69573	LITTLE LOUIE AND MARC ANTHONY
⑨	9	14	GONNA CATCH YOU (FROM "COOL AS ICE") S&M W 21242	◆ LONNIE GREENE
⑩	12	15	HOUSE CALL EPC 73059	◆ SHAMBA BRICS
11	14	23	LIES (E.P.) 15023	◆ DMF
12	13	16	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
13	8	11	JUST GET UP AND DANCE (E.P.) 96325	◆ AFRIKA BAMBALATA
14	24	42	FINALLY AM 7501 2395-1	◆ CE CE PENITON
15	11	13	8 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
16	18	17	UNITY CARDAC 3-4013-0	UNITY
17	19	35	A DAY IN THE LIFE WITHOUT YOU FEVER 88-7302/COOLUMBA	◆ LISETTE MELLONZ
18	17	15	KEEP WARM NEW! PLATAU 50108	JINNY
19	20	26	D-O-G ME OUT M&A 51431	◆ GUY
20	25	32	FLAVOR OF THE MONTH M&R 764 763-1	◆ BLACKSHEEP
21	27	30	5 PERPETUAL DAWN BIG LIFE M&S&M 0-69588	◆ THE CRB
22	15	8	THINGS THAT TAKE YOU OG HIMMA... COLUMBIA BR 72848	◆ C&C MUSIC FACTORY
23	33	31	QUADROPHONIA M&A 0-20717-1	◆ QUADROPHONIA
24	20	43	NEVER STOP DELICIOUS W&M 80853-1/EPG	◆ THE BRANO NEW HEAVES
25	NEW ►	1	** Hot Shot Debut ** THE PRESSURE PT. 3 PERSPECTIVE 0904 1002 LINAM	◆ SOUNDS OF BLACKNESS
26	16	7	49 LET'S TALK ABOUT SEX NEW! PLATAU 50107	◆ JEMANA
27	38	38	3 LET'S TALK ABOUT SEX NEW! PLATAU 50107	◆ SALT-N-PEPA
28	32	34	5 FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
29	35	40	4 LOWRIOR (ON THE BOWLEAVES) VIRGIN 0-91625	◆ LATIN ALIANCE
30	21	21	1 I ADORÉ MY AMOR (E.P.) 15244 S&A LISLAND	◆ COLOR ME BADD
31	22	24	9 WHAT WOULD WE DO FRCS 805 465-1/ENDION	◆ DISK
32	34	41	3 SAFE FROM HARM VIRGIN 0-96337	◆ MASSIVE FATTACK
33	45	—	** Power Pick ** COME INSIDE WARMER BRCS 0-40071	◆ THOMPSON TWING
34	37	45	3 OPEN YOUR HEART ATLANTIC 0-69572	◆ CEBYL JEFFERIES
35	40	—	2 WITHIN MY HEART (E.P.) 96319	◆ VOICE
36	23	10	15 THIS BEAT IS HOT (E.P.) 48-73942	◆ B.G. THE PRINCE OF JAM
37	29	17	18 LET THE BEAT HIT 'EM COLUMBIA BR 72848	◆ USA LISA & CILIC RAM
38	31	20	17 3 A.M. ETHERNAL ARMOR 40-2231	◆ THE KLT
39	42	—	2 SCULPTORSHIP W&M TRAK 91300	MY LIFE WITH THE THRILL MILK KULT
40	47	—	2 WHISPERS CUTTING 73028/ART	◆ CORINA
41	NEW ►	1	AMT GONNA HURT NODODY SELECT 044555/EXTRA	◆ MID'N' PLAY
42	41	43	3 WHEN LOVE CRIES ATLANTIC 0-69561	◆ DONNA SUMNER
43	50	—	2 MOVE YOUR BODY TRK 6245	◆ SELECTOR
44	NEW ►	1	REAL REAL REAL S&M W 21242	◆ JESUS JONES
45	NEW ►	1	LIVE FOR LOVING YOU (E.P.) 73071	◆ GLORIA ESTEAN
46	39	29	12 CHORUS S&M 0-40123/REPRISE	◆ ERASURE
47	49	—	2 I'M ATTACTED TO YOU S&M&H 805 027-15715	◆ COOKIE WATKINS
48	25	12	10 GET SERIOUS (P.N.G.) 47915	◆ CUT 'N' MOVE
49	35	25	15 NOW THAT WE FOUND LOVE UPTOWN SHABANNA	◆ HEAVY D. & THE BOYZ
50	30	20	12 PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK

Files with the greatest sales or club play receive this week. Videotape availability. Records listed under Club Play are 12-inch singles unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

THE BEAT GOES ON

- Helen Bruner "GIMME REAL LOVE"
- World Power "I'M HAPPY"
- Brother Makes 3 "I WANNA?"



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Ready-Mix Shamen Work Miracles On Club Chart

MUSIC ROUND-UP: This week, the Shamen earn honors as one of the most-added dance singles of 1991 so far on Billboard's Club Play chart with "Move Any Mountain" (Epic). It's the No. 1 breakout on the chart one week after its release.

"Move Any Mountain" has already earned a place in music history as the most remixed record to date, with a whopping 35 versions circulating throughout Europe—seven of which are featured on the U.S. 12-inch pressing. A gang of remixers (too many to list here) take a fairly simple modern pop tune and alter it to reflect house, techno, and hi-NRG attitudes. There's hardly a format that this cut doesn't fit.

Such early success is sure to bolster interest in the fine album, "Be-That," due out in two weeks. It also marks the rebirth of a band that was devastated by the untimely death of key member Will Sin earlier this year.

Consolidated unleashes "This Is Fascism" (Network, Toronto), an aggressive midtempo workout, fueled with a militaristic hip-hop beat and techno-savvy keys. Mark Plated and Most Beat Manifesto's Jack Danvers have created several strong mixes that should lure both alternative and urban spinners. This is a DJ-only cut and is not on the group's current album.

Fellow Toronto label HI-Bias is causing an international club stir with "The Rhythm Formula EP" by Red Light, a.k.a. Mark Egan and Robert Ouimet. This excellent four-song set glides through several intriguing vibes. "Kinetic" is a raw hard-core, covered in primitive rumbles, jazzy piano, and tribal percussion. In contrast, there's "Who Needs Enemies," a lush jam with its disco-charged strings and Jomanda-like choruses.

East Coast clubbers are already hip to "It's You" by Out Of The Blue with Marion Saunders (Flatbus from Long Island City, NY). This is vigorizing, B2/B-houser and lovingly recalls the early days of Ten City with its retro-film flava, piano lines, and Saunders' tingling falsetto. You are advised to go directly to the Crazy Freshman's mix for a peak-hour band. A smooth wailing to happen.

Hot Dance Breakouts

CLUB PLAY

1. MOVE ANY MOUNTAIN (PROGEN 91) THE SHAMEN (Epic)
2. EMOTIONS MARSHY CAREY COLUMBIA
3. LET'S TALK ABOUT SEX SALLY LUNDA (MCA)
4. I WANT'S THERE INCOGNITO (FEATURING JOCELYN BROWN) TALKIN'
5. GIMME REAL LOVE HELEN BRUNER (GAMMA)

12" SINGLES SALES

1. CAN'T TRUSS IT PUBLIC ENEMY (Epic)
2. RING MY BELL O.J. JAZZY JEFF & THE FRESH PRINCE (A&M)
3. LET'S TAKE ANOTHER ONE (PARTI) LABELLE (A&M)
4. I WANT'S THERE INCOGNITO (FEATURING JOCELYN BROWN) TALKIN'
5. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
6. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)

Source: Nielsen SoundScan. Includes: Titles with future chart potential based on club play or sales reported this week.

Steve "Silk" Hurley continues to prove why he's one of the pre-eminent remixers and producers of the moment, with Clubland's "Hold On Tighter" (Btch, Stockholm). Pumped with a physical baseline and keyboards, this pop/houser is an essential addition to any mainstream or urban set. This is just one song on a thoroughly satisfying album by Clubland; why is it still unguessed in the U.S.?

With the double A-sided "Feel" b/w "Monster Sound" (Warner Bros.), Love Drops deliver a pair of near-perfect pop dance tunes. "Feel" wraps a brain-embodding chorus around a perky house groove, while "Monster Sound" combines grip-groove vibes with chunky hip-hop beats. Asia Love's chirpy voice conjures up memories of '80s era girl



by Larry Flick

groups, while producer/musician Smash Hunter is a firm guiding hand. Look for quick club acceptance, followed by massive crossover radio action.

Fortran 5 return with "Heart On The Line" (Mute/Elektra), a melodic techno-house that previews their upcoming "Blues" album. Moby's "Woodo Child" version keeps the keys harsh without overpowering ethereal vocals by Katherine Blake and Jocelyn West. Meanwhile, Justin Robertson's "Hip Saucy" mix is smoother and sure to work for more pop-oriented jocks.

son's "Hip Saucy" mix is smoother and sure to work for more pop-oriented jocks.

TI D-BEATS: Network act Altern 8 were arrested during a video shoot for their new single, "Acti-8 (Come With Me)" in London last week. Po-lice were called when children were seen doing wheelpins and hand-brakes in a deserted parking lot. The problem was resolved when the authorities realized a clip was being made. Altern 8 also recently remixed "Music For Boys," a cut for the next Pet Shop Boys project. . . You have to give credit to anyone brave enough to start a record pool these days. That's why we offer a tip of the hat to Steven Webb and his newly formed Rocky Mountain Video & Record Pool in Salt Lake City, Utah.

The organization now has 30 members and reports its playlist to local radio stations KVHT, KZOL, and KJZZ. Webb says he is going to expand the roster to include DJs outside of Utah, and is seeking to increase label service. He can be reached at Power Enterprises in Salt Lake City for further information. Pal Joey is currently recording an EP for Desire Records in the U.K. He has been quite busy lately producing several tracks for the Boogie Down Productions album.

A PARTING THOUGHT: Last June, we acknowledged National Gay Pride Week as the largest number of gay and lesbian people in the music industry who are afraid to come out of the closet.

The response to that column was overwhelming. Many people wrote and phoned with words of support, while others criticized that such a topic was inappropriate for a publication such as Billboard. It was the source for much thought and reflection.

Oct. 11 is National Coming Out Day. For weeks, we've wrestled with the notion of creating more discussion on the topic. The idea was placed on the back burner until we passed to think about former Megalome Records president Marty Blacmar, who died last week of complications resulting from AIDS. We remembered the difficulty he faced in choosing to live an openly gay lifestyle while fighting an existing medical mainstream. Then we thought about the late Sylvester, who did the same—as well as Jimmy Somerville, Andy Babiak, Bruce Berman, Charly Brown, and a number of other artists and executives who are brave enough not to hide who they are.

Finally, we realized that encouragement for gay and lesbian people isn't nearly as necessary as is a plea of understanding and consideration from the folks who employ and work with them.



The Power Of B.G. Epic Records celebrated the release of B.G. The Prince Of Rap's debut album, "The Power Of Rhythm," at Michael's Loft in New York recently. The set comes on the heels of his No. 1 club hit, "This Beat Is Hot." A new single, "Take Control Of The Party," with remixes by Joey Beltram and Little Louie Vega, slips to club best week. Shown, from left, are Mark Edon, the Music Factory, Darn Friedman, For The Record, B.G. The Prince Of Rap; Harry Torres, Our Music; Paul Cigliano, Our Music; and Frank Caruso, associate director of dance music, Epic.

Carl Segal Makes Rock Dance To Different Beat Brings ZZ Top, Modern English, Others To Clubland

BY CARYN BRUCE

This is an installment in an ongoing series focusing on the leading producers and remixers in dance music.

BOULDER, Colo.—"I don't want to be known as just a rock guy," insists New York-based producer/remixer Carl Segal.

Even Segal agrees, however, that one of the highlights of his career so far has been restructuring ZZ Top's "Give It Up" for clubs, in addition to a number of other rock-based records.

Aside from his reputation for working with nontraditional club acts, Segal has gained years of experience, remaking a wide variety of music, including OMD's recent chart hit "Pandora's Box."

His career started while he was still a high school student, and an insect in WLLR, a now-defunct Long Island, N.Y., radio station. Even in

years later, he was producing the station's morning show and spinning records at nightclubs.

From the WLLR, Segal moved on to New York-based Audio Post, where he did production, editing, and a video remix for the Gipsy Kings. The remix showcased in the clip was eventually released as a commercial 12-inch single and was Segal's first major label release. "Since day one it's been a learning experience," he says. "And there is still so much to learn."

Segal says he feels a lot more confident in the studio these days. "There's come a point where I actually kick out the engineer so I can be myself, concentrate on the track, and work the board."

There are three essentials to a successful remix in Segal's eyes. "I try to please the dance crowd, I try to make it DJ-friendly, and I have to please the band because, in most cases, they have the final say."

While he is given the freedom to do so, he does not like to strip songs of all original tracks. "I'd like to refer to a song and to the band. When I'm working on a ZZ Top record, to some degree, I still

want it to sound like a ZZ Top record," he says.

Away from the studio, Segal does his homework—or is "club" work more correct?

"It's very difficult for me to even talk to anyone when I walk into a club, because all I can do is listen to beats and bass lines," he says. "I watch the crowd and the DJ and try to figure out what is making the music work."

Musical versatility is the key to Segal's remaking career. Even his favorite remixes are diverse in style, noting, "I Mix With You" by Modern English, and "Bee'n Caught Stealing" by Jimi Addiction.

With each song, Segal goes for a unique mix. "Just try to find one of my mixes that sounds like another," he challenges. "You won't be able to do it."

Segal recently completed dance versions of "Get The Funk Out" by Extreme, "Don't Surrender" by Joan Jett, and "Share A Little Sholder" by Nuclear Valdez. He may not want to be known as a "rock guy," but Carl Segal is probably the best clubland fender a rock band has ever had.

ADVERTISMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. DANCE WITH ME (PARTI) LABELLE (A&M)	10. THE SHAMEN (Epic)
2. FINAL WAVE (PARTI) LABELLE (A&M)	11. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
3. TROUBLE TRACKING (LOVE) (A&M)	12. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
4. BELOVED (PARTI) LABELLE (A&M)	13. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
5. BELOVED (PARTI) LABELLE (A&M)	14. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
6. BELOVED (PARTI) LABELLE (A&M)	15. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
7. BELOVED (PARTI) LABELLE (A&M)	16. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
8. BELOVED (PARTI) LABELLE (A&M)	17. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)
9. BELOVED (PARTI) LABELLE (A&M)	18. I WANT'S THERE INCOGNITO (PARTI) LABELLE (A&M)

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Barry White's new musical mix Singer's A&M Set Primed For Success

■ BY JANINE MCADAMS

NEW YORK—His voice is still gut-shakingly deep, his music is still rhythmic seduction, the theme is still love. But Barry White continues to grow, not only through the development of his craft but in his commitment to the music industry's next generation.

1987 marked the new era of Barry White, "the man whose multiple musical talents earned him the nickname the Maestro." I'm 47 years old. I started singing at 22. Now I am going into my teaching era. I'm a grandfather, a father. I've already written history for me. If I never make another record I will be documented. It's about being a role model for little boys and girls, it's about dealing with your craft from the love stake, not the money stake.

White has recently been giving seminars at traditionally black colleges and universities, giving communications and music students information about the music industry. His orchestral musical style and original rapper stylings have influenced a number of performers. This year that influence has come to light via a duet with Big Daddy Kane, "All Of Me," and a remake of "Playing Your Game" by Crew Lo Foo rap act Buffalo Soldiers. And though White has been recording for A&M since 1987, his guest performance on "The Secret Garden" from last year's Grammy-winning Quincy Jones album, rocketed him back into the pop media spotlight.

In his third album for A&M, "Put Me In Your Mix," seems perfectly timed to capitalize on that recent exposure. Written, produced, and performed by the artist, the album is classic White: A blend of the

vernacular, of haunting and beautifully arranged grooves, of the realities of romance. The title-track single has steadily scaled the R&B singles chart into the top 40 since its debut four weeks ago.

"Radiowave, this single has exploded for us," says Don Eason, senior VP of urban promotion for A&M. "Over 80% of radio stations are on it, and the LP is [out Oct. 31]." As for follow-up singles, Eason says he will let radio decide, adding that he expects to go "four or five singles deep."

White says his musical themes reflect his upbringing, which was mostly by women. "I still see women crying over being used, abused, and confused," he says. "When I write a song, I can write it to give you a feeling, I don't want [women] to feel every man is no good. That's a lie... I understand what women are really, seriously up against." White also

firmly supports the rise of African American women in the music industry as examples for young people.

White is currently preparing to re-activate his Unlimited Gold Records label, now to be called Unlimited Gold Artists, which has several young acts in the wings. The original Unlimited Gold was home to female trio Love Unlimited as well as White; both Love Unlimited and the 49-piece Love Unlimited Orchestra—for which he wrote, arranged, and produced—scored top 10 R&B and pop hits on the 20th Century label.

"My last urban record was 'Change' in 1983, and then from '84 to '86 I took a breather," White says. "I had recorded for 11 years. I had Love Unlimited, Love Unlimited Orchestra, and then me, and I didn't have a partner, like L.A. & Babyface. I had a lot of pressure on me."



Levert On The Band Wagon. Atlantic recording act Levert signs with the Dick Clark agency for exclusive representation. In a celebratory mood, seated from left, are Live-In-Marc Gordon, Seaw Lee, Gerald Lovett, in back row, from left, are the dick Clark agency's Bill Wyatt, director, urban contemporary division; Larry Klein, senior VP; and Dick Clark, president.

'Real Rap' Dilemma: Can An Underground Sound Surface?

THE REAL RAP. Recently a reporter asked me to respond to a statement by a rap impresario, who said that "the real rap" was not getting a fair shake in terms of commercial radio or media recognition. I said that was true, but that as more and more mainstream pop kids become acclimated to rap and seek out newer artists and styles, more real rap will make it into the commercial market. Just check the current charts against those from three and four years ago; artists like Gerardo and Marky Mark and Heavy D and Naughty By Nature and Monie Love were considered strictly urban fare but, not pop fodder.

But that's not entirely right. Though more rap may make it onto pop and urban radio and will continue to sell in record numbers in the years to come, "real rap" probably won't. What is "real rap"? Just think of where rap comes from, of the experiences and lifestyle and hardship and frustration that first floored and informed rap music. The strong Afrocentric, street-level, urban political socio-commentary call to action, call to party, tale of the 'hood rap lyrics and music are not likely to be recognized, heralded, or celebrated by the machine that is pop music. Because pop seems to accept only rap that cleans itself up, makes itself presentable, modifies its language and its intensity, and is devoted in part to pop video imagery.

Rap at its most "real" is an underground thing. That's the magic of the hardest, the fliest, the dopest records that the hip-hop nation embraces at an over-faster rate. Rap is the musical expression of revolution, of the anti-establishment. Real rap does not seek government approval, it is not meant to be mass-appeal.

And therein lies the dilemma of the rap star.

REAL RAPPERS: Due to his involvement with New York's early hip-hop scene, first as a DJ and later with the 1982 gold single "Planet Rock" as its visionary force, Afrika Bambaataa is one of those real rap artists who has not been sufficiently recognized for bringing hip-hop to a wider audience. He has made the rounds of the Tommy Boy to EMI Records to release a new

album, "1990-2000, The Decade Of Darkness." Primarily a club-oriented mixture of dance, funk, and hip-hop with vocals and rap, "Decade" is Bambaataa's commentary on what has gone wrong with the world. Best are dance-floor movers with a definite message, like "Save The World," "Can't Give You Up," and "Freedom."

Big Markie first gained fame as a human beatbox with the Cold Chillin' family—Marley Marl, Roxanne Shante, Big Daddy Kane, etc.—and broke into the pop arena as a novelty rapper with a goofy schtick. "I Need A Haircut," Markie's fourth Cold Chillin' album, is a



by Janine McAdams

collection of old-school-style tracks, using Markie's trademark delivery as the hook. The '70s are his landscape, as Gilbert O'Sullivan's "Alone Again Naturally" finds itself the basis of "Alone Again" and the Guess Who's "American Woman" pops up in the hilarious "Roadblock," the tale of a young woman who brings a friend on a first date. Markie's humor lies in his lazy-tongued, streetwise delivery and his insistence on singing. "I try to do things serious but always comes out funny," he admits. Markie graduates to TV soon with a live-action series called "Hip Hop High," being developed by Warner Bros.' Benny Medina.

Bei Tai Funkee Homo Sapient brings his uniquely humorous and fantastical views to bear on his debut, "I Wish My Brother George Were Here" (Elektra). On the set, produced by and with J.J. Fook & Ice Cube, the rapper borrows musically and philosophically from

George Clinton, with tracks like "What Is A Boot?" and "Dr. Bombay" taking the concept to its funk-farthest with funk riffs, unusual vocals, and imagery that puts Del in a stone-age landscape. On other tracks, the appealingly rapper takes a definitely humorous, Native Tongue-like stylistic approach, particularly on "Mr. Dohalim," "The Wacky World Of Rapid Transit," "Ya L! Crumbentachers," and "Sleepin' On My Couch." "I just one think Del doesn't take lyrical chances, he doesn't offer rappers, particularly Vanilla Ice, on "Pissin On Your Steps," and expresses his romantic preferences on the objectionable "Dark Skinned Girls," which ends up insulting all African American women (but hey, it's his opinion and he has a right to express it). Overall, a fun album with plenty of party juice.

Rap's mission first and foremost has been to inform as well as entertain. The Disposable Heroes Of Hip-hopistry attempt to do just that on their 4th & 'B' way single, "Television, The Drug Of The Nation." Rappers Michael Franti and Ronzo Te obviously were inspired by Gil-Scott Heron and the Last Poets; the title track continues, "breeding ignorance and feeding racism... TV is remote control over the masses" to a vaguely dissonant, rock-influenced, hip-hop beat.

STUFF: Third Bas' "Derelicts Of Dialect" (Def Jam/Columbia) has been certified gold... Ice Cube's next Priority album will be here any day now; it's titled "Death Certificate." His first two solo efforts, "AMERIKKA's Most Wanted" and the EP "Kill At Will," were certified platinum and gold, respectively. Watch Cube do it again... The Young Black Programmers Coalition's 14th annual convention and ninth annual scholarship dinner will take place the weekend of Nov. 20-24 at the Hyatt Regency Downtown in Houston. The awards banquet will honor Larry Steel, PD of WZHT Monterey. Alim; Tony Gray of Gray Communications; Ed Eckstine, co-president, Mercury Records; and Ray Harris, senior VP of Warner Bros. Records.

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R&B Singles Chart

A ranking of the 40 R&B singles by sales and airplay, respectively, with reference to each title's composition position on the main Hot R&B Singles chart.

WEEK	RANK	SALES		ARTIST	WEEKS ON CHART	AIRPLAY		ARTIST	WEEKS ON CHART
		SALES	DISCS			PERCENT	PERCENT		
1	2	RUNNING BACK TO YOU	2	VANESSA WILLIAMS	2	2	RUNNING BACK TO YOU	VANESSA WILLIAMS	2
2	1	GET UP (feat. M. V. & J. J.)	1	NAUGHTY BY NATURE	5	1	GET UP	NAUGHTY BY NATURE	5
3	8	ROMANTIC	3	KARLYN WHITE	2	8	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	2
4	4	GET IT OFF	1	PRICE AND THE N.P.G.	2	4	EMOTIONS	MARSHAY CARTER	4
5	3	IT'S SO HARD TO SAY GOODBYE TO...	1	BOYZ II MEN	2	3	KEEP ON DREAMING	BOYZ II MEN	2
6	11	I'M ON YOUR SIDE	1	MARSHAY CARTER	4	11	I'M ON YOUR SIDE	JENNIFER HOLMES	4
7	1	I ADORE MY AMOR	1	COLOR ME SACO	3	1	I ADORE MY AMOR	COLOR ME SACO	3
8	17	KEEP ON LOVING ME	1	J.J. SPYDS	4	17	FOREVER MY LADY	JOJO	17
9	13	RIGHT DOWN TO IT	1	LISA FOSHER	6	13	RIGHT DOWN TO IT	SHAMBA RANKS	6
10	19	FOREVER MY LADY	1	JOJO	11	19	SAVE ME	LISA FISCHER	8
11	13	D-G-G-ME OUT	1	SHUT	11	13	D-G-G-ME OUT	SUT	11
12	11	RIGHT DOWN TO IT	1	TRACIE SIMON	6	11	WINDS TO THE MITHRA	BILLY B. DAVIS	6
13	11	FM ON YOUR SIDE	1	JENNIFER HOLMES	4	17	TENDER KISSES	TRACIE SPENCE	18
14	3	DON'T WANNA CHANGE THE WORLD	1	PHILLY HARLOW	22	14	GET IT OFF	PRICE AND THE N.P.G.	2
15	11	RIGHT DOWN TO IT	1	SHAMBA RANKS	6	15	FOR MY OWN (SINGLE VERSION)	STEVE WOODS	17
16	22	HOUSECALL	1	SHAMBA RANKS FEATURING MARK PREST	18	16	RIGHT DOWN TO IT	SHAMBA DANCE	18
17	22	WHEN LOVE CRIES	1	DONNA SUMMERS	18	17	HOUSECALL	SHAMBA RANKS FEATURING MARK PREST	18
18	21	NEVER STOP	1	THE BRAND NEW HEAVENS	20	18	SOMETIMES I WONDER...	THE S.O.S. BAND	19
19	21	NEVER STOP	1	THE BRAND NEW HEAVENS	20	19	ARE YOU LOVELY FOR ME	THE S.O.S. BAND	19
20	31	NEVER STOP	1	THE BRAND NEW HEAVENS	20	20	JEALOUS GUY	ANOTHER BROTHER CREATION	29
21	23	FUN DAY (feat. "JUNGLE FEVER")	1	STEVE WOODS	14	21	SUPERHERO	GABRIELE ANIGHT	19
22	23	ARE YOU LOVELY FOR ME	1	THE S.O.S. BAND	19	22	WHAT TO LOVE CRIES	DONNA SUMMERS	18
23	31	SOMETHINGS I WONDER...	1	THE S.O.S. BAND	19	24	FEELS LIKE ANOTHER ONE	PATII LADIBLE	21
24	31	FLY GIRL	1	QUEEN LATHAN	26	25	ILL TAKE YOUR LIFE	BEBE & COLE WINNERS	26
25	13	AINT' NOBODY BETTER	1	ROY VO	43	27	I'M STILL WRITING	JOHNNY DALL	27
26	34	GONNA CATCH YOU	1	LONNIE GORDON	25	26	YOU'RE A WITCH	GENE BEE	26
27	13	SO MUCH LOVE	1	RANGE & 40	23	27	ME AND YOU	TONY TON TONER	21
28	13	WHEN LOVE CRIES	1	GENE BEE & LON	26	28	GET IT OFF	PRICE AND THE N.P.G.	2
29	13	WHY CAN'T YOU COME HOME	1	EX-GIBBY	40	29	GIVING YOU ALL MY LOVE	CHRIS WALLACE	37
30	11	I WANT YOU	1	MARJ NELSON	31	30	WHY CAN'T YOU COME HOME	EX-GIBBY	40
31	11	ARE YOU LOVELY FOR ME	1	BEBE & COLE WINNERS	26	31	ARE YOU LOVELY FOR ME	BEBE & COLE WINNERS	26
32	11	WHEN IN LOVE	1	THE S.O.S. BAND	19	32	THE PRESSURE PT. 1	SOUNDS OF BLACK	17
33	11	LET'S TALK ABOUT SEX	1	SALT-APPEA	31	33	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	34
34	11	MY STILLS WRITING	1	JOHNNY DALL	27	34	DON'T WANT TO BE A FOOL	LUTHER VANHOUSE	20
35	11	LET'S TALK ABOUT SEX	1	SALT-APPEA	31	35	LET'S TALK ABOUT SEX	SALT-APPEA	31
36	11	ARE YOU LOVELY FOR ME	1	THE S.O.S. BAND	19	36	WHY CAN'T YOU COME HOME	EX-GIBBY	40
37	27	MIRACLE WORKER	1	THE RANCE ALLIEN GROUP	13	37	NEVER STOP	THE BRAND NEW HEAVENS	21
38	27	JEALOUS GUY	1	ANOTHER BROTHER CREATION	29	38	TEARDROPS	SMALL CHANGE	29
39	27	MIRACLE WORKER	1	THE RANCE ALLIEN GROUP	13	39	WHY CAN'T YOU COME HOME	EX-GIBBY	40
40	24	GOOD TIME	1	ZIGGY MARLEY & THE MELODY MAKERS	41	40	FLY GIRL	QUEEN LATHAN	26
40	24	MY NAME IS NOT SUSAN	1	WHITNEY HOUSTON	34	40	GOOD TIME	ZIGGY MARLEY & THE MELODY MAKERS	41

TERRI ROSS'S HEATMETER SECTION

BATTLE OF THE GIANTS: At the top of this week's Hot R&B Singles chart two songs are waging war over next week's No. 1 position. "Romantic" by Karlyn White (Warner Bros.) falls short of knocking "Running Back To You" by Vanessa Williams (Wing) out of the No. 1 radio position by a few points. "Romantic" has reports from 101 stations and is No. 1 at 24 stations, including WDAS Philadelphia, WEAS Savannah, Ga.; WQQW Raleigh, N.C.; KPBS Kansas City, Mo.; and WLBS and WKXD, both in Detroit. It is No. 1 for the second week at WCKX Lexington, Ky., and it has 55 top five reports. "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men (A&M) has reports from the entire panel as it gains WBLS New York No. 27. It has eight No. 1 reports, including WJZZ Rochester, N.Y.; WPSZ Charlotte, N.C.; KKBT Los Angeles; and WMPV Milwaukee. WVEE Atlanta holds it at No. 1 for the second week. "It's So Hard" has 54 top five reports.

"Emotions" by Mariah Carey (Columbia) is the only single on the chart that has reports from the entire panel. It remains WHLY Jacksonville, Fla., at No. 6; it was reported at No. 13 two weeks ago. "Emotions" skyrocketed 104 at KMMJ Shreveport, La. Thirty-eight stations list it top five, and another 34 give top 10 reports.

JODECI SCORES ITS FIRST top 10 single, "Forever My Lady" (J&W). It has reports on 96 stations, earning KKBT Los Angeles; KJMZ Dallas; WBKX Buffalo, N.Y.; WILD Boston; and WVEE Ft. Lauderdale. It was at 18 on the chart last week, and has top 10 reports from 18 stations and five from nine others, including WOVI and WBKS, both in Norfolk, Va. It moves 5-2 at WXYV Baltimore.

AFTER THE DANCE? by Fourplay featuring El DeBarge (Warner Bros.) is a delightful cover of another Marvin Gaye classic. The group is composed of four accomplished musicians: Bob James, Lee Ritenour, Nathan East, and Harvey Mason. Also, Patti LaBelle adds her distinctive background vocals. "Dance" gains 41 stations for a total of 66.

SPEAKING OF PATTI LADIBLE: "Feels Like Another One" (MCA) gains four stations: WQQK Nashville; KDRO Denver; WKVI Montgomery, Ala.; and WCKU Lexington, Ky., and it regains WYLD-TV No. 12. It is beginning to get huge playlist jumps, such as 25-21 at WLBZ, 25-21 at WJMI Jackson, Miss.; 40-26 at KMMJ St. Louis; and 25-16 at WVEE.

SPEAKING OF RETAIL, "I'll Take You There" by BeBe & CeCe Winans (A&M/King Music/Capitol) continues the Power Club/Sales advance with reports from 38 dealers. It gains five radio reports: WTUG Tuscaloosa, Ala.; KQXL Baton Rouge, La.; WXMD; KPBS; and WDDZ Ft. Mich.

DO IT TAM TAM? by Tam Tam (Island) gets pushed back on the chart, even though it gains WKAZ Cleveland and WHQT Miami and 13 other stations move it up on their playlists. Other stations report "Do It" is WEDR Miami; WHM Orlando, Fla.; WHRR and KJMS, both in Memphis; KJMG Houston; and WENN Birmingham, Ala.

TOP 40 R&B SINGLES ACT

RADIO MOST ADDED

PRIVATE LINE	FLATIRON/ADDS IN REPORTS	SILVER ADDES IN REPORTS	BRONZE/ADDS IN REPORTS	TOTAL ADDES IN REPORTS	TOTAL RANK
GERALD LEVINE EASTWICK	17	19	41	77	78
LOWE CRAZY					
ATLANTIC STARLINE REPRISE	9	11	27	47	50
AFTER THE DANCE					
FOURPLAY/WARNER BROS.	3	8	24	41	66
LET'S GET MY HEART BEATS	9	6	16	25	25
RING MY BELL	3	8	10	21	48
D.J. JAZZY JEFF AND THE LOVIN' CONFESSION	1	9	7	17	40
JUST ANOTHER GIRLFRIEND	1	8	7	17	18
SOMEONE ELSE'S EYES					
ARETHA FRANKLIN'S ANSIA	1	3	11	15	38
CANT' WAIT TO GET...	5	2	5	12	75
CANT' TRUSS IT	3	5	4	12	31

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reported to Billboard. The full list of radio reporters is published periodically as changes are made, or as available by sending a addressed standard envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music	PERFORMANCE RIGHTS	PUBLISHER
1	ADAPTIVE LOVE (Song/Tune, ASCAP/Field)	ASCAP/Field	ASCAP/Field
2	ADAPTIVE LOVE (Song/Tune, ASCAP/Field)	ASCAP/Field	ASCAP/Field
3	AFTER THE DANCE (Marvin Gaye, BMG)	BMG	Warner Bros.
4	AFTER THE DANCE (Marvin Gaye, BMG)	BMG	Warner Bros.
5	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
6	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
7	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
8	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
9	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
10	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
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18	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
19	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
20	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
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36	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
37	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
38	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
39	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood
40	ARE YOU LOVELY FOR ME (The S.O.S. Band, BMG)	BMG	Mercury/Redwood

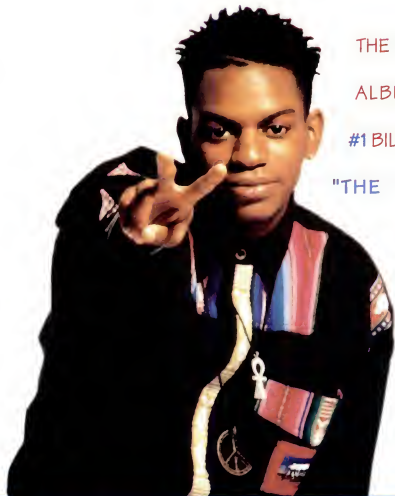
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Billboard[®] TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

FOR WEEK ENDING OCT. 12, 1991

WEEK LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	2	16	★ ★ No. 1 ★ ★ CELEBRATION	1
1	1	6	CLAY AINSWORTH	6
5	5	13	GLAZYS NIGHT	11
1	1	12	ROBERT HENRI	12
5	6	11	SOUNDTRACK	11
6	6	19	REBE & CECE WINANS	19
6	6	19	SOUNDS OF BLACKNESS	19
6	6	12	HEAVY D & THE BOYZ	12
6	6	11	GETO BOYS	11
5	5	19	LYTHAL VANDROSS	19
10	10	12	PHYLIS HYMAN	10
11	15	14	COLOR ME BADD	11
11	14	11	JODECI	11
14	11	19	D.J. JAZZY & FRESH PRINCE	14
14	5	19	LANITA COLE	14
15	19	11	NAUGHTY BY NATURE	15
16	19	22	VANESSA WILLIAMS	16
17	11	11	VESTA	17
18	19	19	BOBBI MCNEEL	18
19	22	32	SELL-BIV DEVICE	19
20	17	19	THE BRAND NEW HEAVES	20
21	25	27	SHARBA RANKS	21
22	34	—	KARYN WHITE	22
23	21	18	LISA WISNER	23
24	20	16	ETIVA FISCHER	24
25	24	21	N.W.A.	25
26	23	20	KEITH WASHINGTON	26
26	35	35	GENE RICK	26
28	NEW	1	MARHAI CAREY	28
29	41	53	POOR RIGHTIOUS TEACHERS	29
30	32	34	JENNIFER HOLLAND	30
31	38	42	DARTOWNS 5.7	31
32	40	41	LISA LISA & CULT JAM	32
33	35	37	THE RANCO ALLEN GROUP	33
34	30	35	WHITNEY HOUSTON	34
35	36	35	O'JAYS	35
38	28	26	DJ QUIK	38
37	27	25	HI-FIVE	37
38	31	23	COMPTON'S MOST WANTED	38
38	29	24	JRO BASS	38
38	37	39	EX-GIRLFRIEND	38
41	33	29	SHIRLEY MURDOCK	41
42	54	59	QUEEN LATIFAH	42
43	39	33	LAMONT DOZIER	43
44	43	38	DAMIAN DAME	44
46	46	47	M.C. BREED & D.F.C.	46
44	44	51	BIZI MARKIE	44
47	53	62	JIBRI WIFE	47
48	39	37	SUCK RICK	48
48	39	42	ANETHA FRANKLIN	48

30	49	43	18	KOOL MOE DEE	30
19	44	46	32	ANOTHER BAD CREATION	19
19	44	46	32	LEVEITY	19
53	50	48	27	WILL DOWNING	53
54	58	51	3	NKKI	54
55	52	19	39	CHUBB ROOD	55
55	19	19	34	M.C. POOK	55
57	NEW	1	MC LYTE	57	
58	19	44	55	ICE-T	58
59	55	52	5	J.T. TAYLOR	59
60	55	50	10	AUBE THE LAW	60
19	52	54	6	CONVICTS	19
19	42	44	13	LITTLE MILTON	19
19	58	19	40	CAC MUSIC FACTORY	19
44	19	65	20	PHIL MURPHY	44
65	19	19	5	YOUNG M.C.	65
55	58	36	4	VARIOUS ARTISTS	55
11	85	36	2	TONY TERRY	11
16	58	19	15	MEMESIS	16
16	48	19	29	SOUNDTRACK	16
16	16	67	5	PROFESSION GRUFF	16
19	19	19	1	LARRY LARZ	19
19	19	19	55	SMALL CHANGE	19
73	89	71	10	SPICE ONE	73
74	73	77	48	GUY	74
75	NEW	1	NICE & SMOOTH	75	
76	74	73	29	TYRONE O'BRYEN	76
77	75	66	29	ED O. G. & DA BULLDOGS	77
78	79	74	13	CRYSTAL WATERS	78
79	78	75	26	YO-YO	79
80	87	89	18	SHARLEY BROWN	80
81	72	61	9	JAMES BROWN	81
82	67	63	12	LEADERS OF THE NEW SCHOOL	82
83	84	97	14	TRACE SPENCER	83
84	81	81	13	READY FOR THE WORLD	84
85	NEW	1	CYPRESS HILL	85	
86	86	91	7	VARIOUS ARTISTS	86
87	92	98	3	BLUES BOY WILLIE	87
88	82	83	8	THE GET FRESH GIRLS	88
89	80	79	14	WHALES JAYE	89
90	85	84	13	CLARENCE CARTER	90
91	NEW	1	VARIOUS ARTISTS	91	
92	83	88	6	LATIN ALLIANCE	92
93	98	76	40	BRAND NEWBORN	93
94	77	78	27	RUFF	94
96	91	94	4	YOLUS TRULY	96
96	89	85	19	DE LA SOUL	96
97	90	72	46	FREDDIE JACKSON	97
98	97	—	2	GONNA SUMMER	98
99	98	—	2	FRANKIE KNuckles	99
100	95	100	67	MARIAN CAREY	100

Albums with the greatest sales gains this week. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with recertification initials included by a numeral following the symbol. All albums available on cassette and CD. *Artist's initials only. LP unavailable. Suggested price for cassette and LP. Equivalent prices indicated by EQ for labels that do not use list prices. are projected from wholesale prices. © 1991, Billboard/MP Communications, Inc.

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Management and direction: Hush Productions, Inc.

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Billboard[®] FOR WEEK ENDING OCTOBER 12, 1991

Hot Rap Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1	2	2	9	F.C.K COMPTON <small>RECORDED AT THE STATION</small>	★ TIM DOG
2	3	3	9	MIND PLAYING TRICKS ON ME <small>RECORDED AT THE STATION</small>	GETO BOYS
3	1	1	10	D.P.P. <small>RECORDED AT THE STATION</small>	★ NAUGHTY BY NATURE
4	5	5	10	WHAT COMES AROUND GOES AROUND	★ BIZ MARKIE
5	6	9	7	HIP HOP JUNKIES	★ NICE & SMOOTH
6	7	11	6	FLAVOR OF THE MONTH <small>RECORDED AT THE STATION</small>	★ BLACKSHEEP
7	4	4	9	AINT NOBODY BETTER <small>RECORDED AT THE STATION</small>	★ YO-YO
8	8	8	11	SOBB STORY <small>RECORDED AT THE STATION</small>	★ LEADERS OF THE NEW SCHOOL
9	15	26	3	WHEN IN LOVE <small>RECORDED AT THE STATION</small>	★ MC LYTE
10	12	18	4	HEAL YOURSELF <small>RECORDED AT THE STATION</small>	★ H.E.A.L.
11	27	—	2	CHECK THE RHIME <small>RECORDED AT THE STATION</small>	★ A TRIBE CALLED QUEST
12	13	17	5	LET'S TALK ABOUT SEX <small>RECORDED AT THE STATION</small>	★ SALT-N-PEPA
13	10	14	10	CONFUSED <small>RECORDED AT THE STATION</small>	★ LARRY LARR
14	22	20	3	BLUE CHEESE <small>RECORDED AT THE STATION</small>	★ U.M.C.'S
15	11	16	6	DEFINITION OF A KING <small>RECORDED AT THE STATION</small>	2 KINGS IN A CIPHER
16	20	30	3	AINT GONNA HURT NOBODY <small>RECORDED AT THE STATION</small>	★ KID 'N PLAY
17	14	13	15	AINT NO FUTURE IN YO' FRONTING	★ M.C. BREED & D.F.C.
18	16	15	6	LOW RIDER (ON THE BOULEVARD)	★ LATIN ALLIANCE
19	25	—	2	POP THAT COOCHIE <small>RECORDED AT THE STATION</small>	★ THE 2 LIVE CREW
20	18	21	6	A GROOVE (THIS IS WHAT U RAP 2) <small>RECORDED AT THE STATION</small>	★ THE JIZ
21	28	—	2	GLORY <small>RECORDED AT THE STATION</small>	★ YOMO & MAULKIE
22	NEW	1	1	CAN'T TRUSS IT <small>RECORDED AT THE STATION</small>	★ PUBLIC ENEMY
23	13	21	1	HERE WE GO AGAIN <small>RECORDED AT THE STATION</small>	★ DEF JEF
24	24	24	3	4 THE FUNK OF IT <small>RECORDED AT THE STATION</small>	★ 'BOVE THE LAW
25	26	28	3	FLY GIRL <small>RECORDED AT THE STATION</small>	★ QUEEN LATIFAH
26	3	6	13	GROWIN' UP IN THE HOOD <small>RECORDED AT THE STATION</small>	★ COMPTON'S MOST WANTED
27	NEW	1	1	YOU WANT BASS <small>RECORDED AT THE STATION</small>	★ D.J. MAGIC MIKE & M.C. M'DNESS
28	NEW	1	1	I WANNA B URE LOVER <small>RECORDED AT THE STATION</small>	★ F.S. EFFECT
29	NEW	1	1	THE PHUNCKY FEEL ONE <small>RECORDED AT THE STATION</small>	CYPRESS HILL
30	17	7	10	IF YOU WANNA SEX ME UP <small>RECORDED AT THE STATION</small>	T.C.F.

Records with the greatest sales gains this week. * Week-by-week availability. ** Recording Industry Association of America (RIAA) certification for sales of 500,000 units. *** RIAA certification for sales of 1 million units. Cataloging info. is for cassette singles. *National Public Relations number for cassette music singles. Cassette single availability. (C) Cassette single availability. (CD) Compact disc single availability. (MC) Cassette music single availability. (T) 12-inch vinyl availability. © 1991, Billboard Publications, Inc.

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Tom Freston
Chairman and CEO
MTV Networks



Douglas F. Morris
Co-Chairman and Co-CEO
Atlantic Recording Corporation
1991 Dinner Co-Chairs

For ticket information call
the Campaign Office of the
AMC Cancer Research Center
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Ozzy Osbourne's 'Tears' Of Satisfaction Says His 'Madman' Persona Ends With Album

BY DEBORAH RUSSELL

LOS ANGELES—Ozzy Osbourne sits in his publicist's office, swigging a bottomless diet Pepsi and shivering. It's one of the hottest days of the year, and he has asked the firm to bring down the air conditioning because he's freezing.

Osbourne's latest Epic Associated album, "No More Tears," however, has been generating plenty of heat at retail. It debuted at No. 7 last week on The Billboard 200 Top Albums chart. Coinciding with its arrival, Sony Music Video is releasing a long-form home video "Don't Blame Me: The Tales Of Ozzy Osbourne," directed by Jeb O'Brien.

Yet the British rocker maintains that this album will be his last, Ozzy's last, that is.

"I'm puttin' Ozzy on the shelf," he says of his rocking madman persona. "I'm not going to put out another Ozzy Osbourne album. I created a monster, you know? People think I walk around the fucking street like that."

But with the Ozzy persona still looming ever larger-than-life, Osbourne and guitarist Zak Wylde, drummer Randy Castillo, and bassist Mike Inez launch the The

FACT FILE

Artist	Ozzy Osbourne
Label	Epic Associated
Album	No More Tears
Produced	Diane Warren & John Porcell
Key Track	No More Tears
Management	Sharon Osbourne
U.S. Booking	KCM

ater Of Madness Tour next month.

"We're going to deck out the whole theater so that from the moment you first walk in, you're in the gig, you know? We'll have all the theatrical shit, and drapes, and fleshpots, and whatever's going on," Osbourne says.

The theater tour is the warmpup for the arena gigs, which begin in early '92. "And Osbourne is ready to rock."

"In the past I'd be sittin' in the bar drinkin' vats of beer and they'd say, 'Ozzy, you're on the road next week,' and after five weeks I wouldn't have the stamina it required," he says. "I've been jogging and living kind of a healthy life purely because I want to give the best possible show I can."

Osbourne is ready to hit the road, despite its drawbacks ("It's the traveling that pisses me off") because he is "really happy with the album for once."

"No More Tears" is a total band collaboration, he says. "We decided we had to make an album we could all be happy with. I've been writing albums to please 'them' for so many years, what about pleasing me, you know?"

What would please Osbourne in the future?

(Continued on page 37)



Something To Bragg About. Elektra Entertainment artist Billy Bragg previewed his new album, "Don't Try This At Home," at a New York showcase as his current single, "Sexuality," rises up the Modern Rock Tracks chart. Pictured, from left, are manager Peter Jenner, Elektra Entertainment chairman Bob Krasnow, and Bragg.

Southside Johnny's Jersey Homecoming; 'Noise' Notes; George Michael Takes Cover

"IT'S TIME TO SPEAK the names of the lost soldier—case the music on this album—Johnny's music—is something that grew out of those friendships and the long summer nights when there was no particular place to go and nothing to do... except play, all night long."

So wrote Bruce Springsteen in album liner notes 15 years ago, introducing Southside Johnny & The Asbury Jukes on their debut disc, produced by then-E Street Band mate Miami Steve Van Zandt.

After summer have come winter and gone. And on a recent night, back home in Asbury Park, it was Southside Johnny Lyon's turn for introduction: "C'mon Steve! C'mon Bruce!" shouted Southside as Van Zandt and Springsteen joined the Jukes onstage again at their old haunt, the Stone Pony, to the cheers of 500 invited guests. The occasion was the taping of a video for the aptly titled track "It's Been A Long Time," written by Van Zandt, for "Better Days," the upcoming return of Southside Johnny & The Asbury Jukes, produced by Van Zandt, on Impact Records.

Packing the place were label brass led by Impact CEO Alan Kovac, execs from MCA, who are partners in Impact, and press from far and wide. The reaction to this reunion was as crazy as you're apt to see from an industry crowd bedecked with laminated passes.

"OK, Max, hit it," yelled Southside, as drummer Max Weinberg, E Street bassist Gary Tallent, and the rest of the band snapped open the song—and cracked open a treasure chest of memories of Southside Johnny's heart-filled, horn-fired, Jersey rock'n' soul.

*It's been a long time since we laughed together
It's been a long time since we cried
Raises a glass to the comrades we've lost
My friend, it's been a long, long time*

Even a "young turk" from the Jersey scene showed up. Jon Bon Jovi, who also sings on the new Jukes album, threw an arm around Springsteen's shoulders as they sang.

As the crews from Propaganda Films rolled tape, Lyon, Springsteen, and Van Zandt performed the song three times—with Southside flubbing a line once, but recovering with a pro's grace. So rare is spontaneity on music videos, they ought to save the moment in the final cut. After the filming, the friends rocked on with "Havin' A Party" and "Talk To Me."

As Springsteen's duet with guitarist Nils Lofgren did

earlier this year on the Rykodisc single "Valentine's Day," this new collaboration seems certain to win much deserved attention in an overcrowded market for Southside's "Better Days."

Among other things, it would prove that old Jersey rock soldiers never die, they just find their way back to the boardwalk.

SPREAD THE NOISE: "The only real problem on this tour is the race for tickets," remarks Jon Zazula of

Crazy Management of this fall's rap/metal tour by Anthrax, its client, and Public Enemy (see review, page 35). "The odds of this happening were, you might say, high." But Zazula recalls how the genre-busting road trip and the thrash/hip-hop remake of "Bring The Noise" came about. While Anthrax members were hardcore fans of Public Enemy (see review, page 35), they might say, "high."

But Zazula recalls how the genre-busting road trip and the thrash/hip-hop remake of "Bring The Noise" came about. While Anthrax members were hardcore fans of Public Enemy (see review, page 35), they might say, "high." But Zazula recalls how the genre-busting road trip and the thrash/hip-hop remake of "Bring The Noise" came about. While Anthrax members were hardcore fans of Public Enemy (see review, page 35), they might say, "high." But Zazula recalls how the genre-busting road trip and the thrash/hip-hop remake of "Bring The Noise" came about. While Anthrax members were hardcore fans of Public Enemy (see review, page 35), they might say, "high."

BY GEORGE: Even as he embarks on his monthlong *To Cover* tour, which opened Oct. 1 in Oakland, Calif., George Michael is working on his next album for early-'92 release. It will include seven new studio tracks as well as live versions of classic cover tunes recorded on tour. Michael also plans a late-October single release of his live duet with Elton John on "Don't Let The Sun Go Down On Me" recorded earlier this year at Wembley Arena.

ON THE LINE: Richard Marx and Russ Irwin to the booking roster of Dennis Arver's C&C Entertainment... Tutor Jose Carreras to the William Morris Agency, for development of his career in concerts, film, and television beyond the classical field... Marc Puel to the revived Capricorn Records in Nashville as publicity VP after 12 years as an independent, participant with his own everything emerging from the Southern states (and then some). Puel's longtime associate Kat Stratton

(Continued on page 37)

Waite's Songwriting Shines On Latest Bad English Set

BY SCOTT BROEDER

NEW YORK—Despite his uncanny penchant for penning hit singles, John Waite insists songwriting is still the most difficult part of being a musician.

"When I think of a song, I think of it as a beast," says Waite. "You chase these beasts around the room and try to grab them and put them in a tape machine. But they're slippery, and they run away a lot."

From his days as the front man of The Babys, who scored three top 40 tunes through 1980, through his successful stint as a solo artist and the chart-topping "Missing You" in 1984, to his present run with

Bad English, Waite has built a career on bagging these beasts.

The latest Bad English album, "Backlash" on Epic Records, produced by Ron Nevison, is filled with the types of beasts Waite's fans have come to expect: elementary, hook-heavy songs that straddle the fence between album-rock and CHR. There are rock ballads such as "Time Stood Still"—aided by Neal Schon's nimble acoustic guitar—and "The Time Alone With You," which Waite wrote with Diane Warren and longtime collaborator and band mate Jonathan Cain. There are also more crunchy rock songs like "So This Is Eden" and the first single,

(Continued on page 37)

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Mercer & Manlow Pairing Yields Album-Fill Of Songs

THE SONGS OF Mercer & Manlow. Johnny Mercer was one of the great pop lyricists, who, oddly enough, has been sadly underrated. Why? Some note that while his hands were on the dozens, he had a number of collaborators, thereby diluting an identity that favors long-term songwriting teams.

But what collaborators? Among those whose melodies had Mercer lyrics were Jerome Kern ("Dearie Beloved"), Harry Warren ("On The Atchafalaya Topkapi And The Santa Fe"), Harold Arlen ("Blues In The Night"), Richard Rodgers ("The Marvelous World Of Johnson"), and Henry Mancini ("Moon River").

In 1963, seven years after Mercer's death, his widow, Ginger, approached Barry Manlow with Mercer lyrics that had never been set to music. Manlow has since written music to most of them, one of which, "When October Goes," Manlow performed in 1964. Jimmy Records, "With My Lover Beside Me," which was coproduced by Manlow and Eddie Arkin.

Although the songs are at issue here, it should be said of the performances that they couldn't be in more comfortable surroundings, including a guest visit by Manlow himself. The problem, frankly, is that Mercer's "trunk" lyrics rarely sparkle with his skilled command of fashioning contemporary idioms and images into fresh insights, and Manlow's tunes—always pleasant but not well-defined—don't help lift the lyrics to greater heights. The two best efforts are the Michel LeGrand hit "When October Goes" and "At Last." Hey, the reader may have another point of view. Let's hear from you.

BETTER LATE . . . House Of Bryant, The Gateblower. Tennessee publishing company with copyrights by the great writing team of P. D'Arcy & Boudleaux Bryant, has put out volume two of its CD roundup of performances of the team's efforts. While the first edition, released last fall, contained the best of the golden oldies—such as Every Brothers triumphs of the mid-to-late '50s—the new 27-song collection covers a period in the early '60s when the lyrics were coming into their own.

The full-length cuts include performances by Little Jimmy Dickens, Carl Smith, Homer & Jethro, Ruth Brown, Eddie Fingers and Ray Price, among others. In a sweet cover letter accompanying the CD, the Bryant's children, Dane & Del Bryant, who run the publish-

ing company, say that putting together the "Early Years" was especially poignant for us because these were some of the songs we first remember Mom and Dad writing or doing on "Early Years."

Indicative of the first-rate job done in preparing this promotional CD are the extensive biographical notes by Paul Kingsbury.

TV FIRST: Writer Ervin Drake recently disputes a claim made by Ben Weisman in the Sept. 7 edition of *Words & Music* that he co-authored a song.

"Let Me Go Lover," that was the first song to be introduced on a dramatic show that went on to become the hit.

The Weisman song was introduced on the "Studio One" show by Joan Weber in 1955, who also had the hit version. Drake says that one of the standards he co-wrote, "I Believe," was introduced by Jane Fonda in 1962 on the "USA Center" series on CBS-TV. "That program, too, required a new dramatic script each week," says Drake. It should be noted that, unlike with Weber, it wasn't Fonda who had the big hit version of "I Believe," but Frankie Laine.

ANNIVERSARY BASH: Los Angeles Songwriters Showcase, the nonprofit organization sponsored by BMI, will celebrate its 20th anniversary Oct. 17 at the Beverly Wilshire Hotel in Beverly Hills, Calif. I.R.S. Records president JAY Boker is chairing the event. LASS founder/directors Len Chandler and John Braheby will receive an award from writer Diane Warren for their services to the songwriting community; Stephen Bishop, Karla Bonoff, Billy Steinberg, Franne Gold, Kevin Cronin, Barry Mann, and Gardner Colein will perform. For information, contact Stephanie Perom of LASS at 214-667-0531.

SANDY CLOSER INSPECTION: Sandy Feldstein, who runs things at CPP/Belwin, says *Words & Music* goofed in last week's column by being undervaluing the single-sales sales on Julie Gold's "From A Distance." He says the song, published by Irving/Almo, has gone over the 200,000-unit mark, with a dollar value of \$1 million. Feldstein also reports that he recently gave Irving/Almo chief Lance Freed a special plaque commemorating this sales plateau.

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:
1. Net Log, Unforgettable
2. Extreme II Pornography
3. Garth Brooks, No Pencils
4. Creedence Clearwater Revival
5. The Doors

THE BEAT

(Continued from page 32)

remains in Atlanta and will open her own shop.

CELLAR DOOR OPENING: In a sign of the increasing influence of the nation's strongest concert promoters in a tough market, Cellar Door Concerts opened its sixth regional office Sept. 27 in Minneapolis, joining operations in Washington, D.C.; Detroit, Richmond, Va.; Columbia, S.C.; and Fort Lauderdale, Fla. The acquisition by Cellar Door of another Midwest promotion company is "a possibility," a source says.

ON THE BEAT: Ain't nothing like the real thing. In the wake of strong sales for the MCA soundtrack to "The Commitments," ABC Records plans a Nov. 12 release for "Before The Commitments," a 14-song set of the original recordings of the classic soul tunes heard in the film. Sugar Ray has joined Roodwood Of Blues. The new recruit to the band was reported incorrectly in last week's Beat.

Warner Bros. senior VP Jeff Gold notes that the record company petitions the Hollywood Chamber of Commerce for a Walk of Fame star for Jimi Hendrix (who recorded for Warner Records) and underwrote the considerable cost for its installation, after the chamber turned down a request a year earlier from the Black Rock Coalition. The label quickly bought back with a claim of credit by the BBC's Willie Nile, reported recently in the Beat, which never mentioned Warner's role.

TOUR OPENINGS: Paula Abdul opens her Under My Spell tour Oct. 26 in Birmingham, Ala., with a cast of 19 musicians and dancers and After-school as opening act. Ireland's Foy Vance opens his new tour, reported recently in the Beat, "You Dead Punks," Oct. 19, Maxwell's, Hoboken, N.J. The MCA/Radioactive Records band plays CDG's in New York Oct. 15.

Red Hot Chili Peppers with the Smashing Pumpkins, Oct. 16, Madison, Wis.

ON THE ROAD: Environmental groups are alarmed over plans for a massive hydro-electric facility at James Bay in Quebec; they will display banners of natives of the area and break haves on the area's environment—in part to supply \$3.5 billion in electricity to New York's electric utilities. Concerts For The Environment has planned "Big The Dam Jam For James Bay" at the Beacon Theatre in New York with Jackson Browne, Bruce Cockburn, and the Indigo Girls. Oct. 7, Dan Fogelberg, Rosanne Cash, and Tracy Chapman. Oct. 11, and David Byrne, John Doe, Exene Cervenka, and Mike Scott. Oct. 12. The concerts, alas, will not be solar-powered.

FOR THE RECORD

Curtis Stigers' debut album on Arista was co-produced by Glen Ballard. Due to an editing error, Ballard was misidentified in the Oct. 5 Billboard.

Tony Sales of Tin Machine was misidentified in a photo caption in the Sept. 21 Billboard.

ARTISTS IN CONCERT

ANTHRAX
PUBLIC ENEMY
PRINNS
YOUNG BLACK TEENAGERS
The Ritz, New York

AT A TIME when racial tension has reached an all-time high in New York, The thought of having heavy metal and rap fans dancing in the same hall is enough to send more cautious types scurrying for cover.

But they were shattered and stereotypes exploded as Anthrax and Public Enemy rolled into town at the Ritz Sept. 26 on the opening leg of a fall tour. And unlike this past summer's mixed bills, the crowd seemed equally enthusiastic toward each of the bands.

"What we're doing here tonight really means a lot to us," shouted Anthrax lead singer Joey Belladonna to a highly charged full house. The group then threw through a number of well-received hits, including "Above The Law," "Keep It In The Family," and "Parasite," a nod to '70s rock idols Kiss that appears on its recently

released Island Records album, "Attack Of The Killer B's." As the band thrashed around on the large, sparsely decorated stage, a sea of dancing fans worked themselves into a frenzy, whooping, waving, and passing bottles overhead. The energy was infectious.

Public Enemy kicked off a lengthy set with a focus on its 1990 Columbia Records album, "Fear Of A Black Planet," as the crowd sang along to cuts like "Welcome To The Terrordome," "Who Stole The Soul," and the group's biggest hit to date, "Fight The Power." After acknowledging the band's pleasure in being back in New York, Chuck D introduced the forthcoming album, "Apocalypse '91 . . . The Enemy Strikes Black." The group previewed the album with "I Don't Wanna Be Called Yo Niggaz" and the funky "Shut Em Down" before presenting the new single, "You Can't Trust It." Visually, PE's performance was as dynamic as its recent appearance at Radio City Music Hall, but the furry of hits, including "911 Is

(Continued on next page)

AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRINCEA/BEAT	Madison Square Garden New York	Sept. 8-15 12, 14, 15	\$1,747,219 \$1,922,500	14,000 14,000	Metropolitan Entertainment
GRINCEA/BEAT	Barclays Center New York	Sept. 22, 23	\$2,839,000 \$3,050,000	18,700 14,000	Metropolitan Entertainment
ROD STEWART SAPPHIRE	Madison Square Garden New York	Sept. 26-27	\$1,048,000 \$1,925,000	14,000 14,000	Ben DeMare Entertainment
WALKIN' BROTHERS ALVIN CHANE	Shoreline Amphitheatre New York, Calif.	Sept. 14 13, 14	\$967,700 \$1,102,925.00	10,700 14,000	Bill Graham Presents
BARNEY MANLOW	The Paramount New York	Sept. 25	\$744,000 \$810,940.50	13,000 7,150	Ben DeMare Enterprises
LITTLE NICHOLE LISA FUSCO SONNIE & BLANCHE	Capital Centre London, Md.	Sept. 18	\$688,300 \$451,000	24,000 10,000	Domestics Unlimited
ROD STEWART SAPPHIRE	Carrier Dome Syracuse, N.Y.	Sept. 28	\$642,300 \$33,500	25,000 14,000	Ben DeMare Entertainment Macy City Productions
PHIL SPOHN	Wells Fargo Wilmington, Calif.	Sept. 27	\$612,700 \$215,927.00 \$21,500	14,627 14,000	Bill Sikes Bill Sikes Presents
PHIL SPOHN	Shoreline Amphitheatre Menlo Park, Calif.	Sept. 28	\$497,000 \$210,917	15,862 14,000	Bill Sikes Bill Graham Presents
WALKIN' BROTHERS ALVIN CHANE	Cal Expo Sacramento, Calif.	Sept. 13	\$282,500 \$21,500	14,100 14,000	Bill Graham Presents

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ARTISTS IN CONCERT

(Continued from preceding page)

A Joke" and "Don't Believe The Hype," left the crowd feeling pumped up and happy.

Alternative rock act Primus also generated much enthusiasm from the audience, but the show's uncharacteristically early starting time caught many attendees off guard. Singer/bassist Les Claypool was jovial and energetic on stage, augmenting the band's own playlist with spoofs on such pop gems as R.E.M.'s "Shiny Happy People" and fellow San Francisco Digital Underground's "Humpty Dance." Unfortunately, a lull in the evening occurred as the Young Black Teenagers took the stage, meeting disinterest from the audience and a lot of head-scratching over this act's inclusion in a show of many of Public Enemy's functions.

The press-grabbing collaboration between Public Enemy and Anthrax on "Bring The Noise" was left for the encore. The energy peaked as members of all of the bands took the stage to dance and lend moral support (with a stage-diving appearance by Living Col-

our's Corey Glover), leaving no doubt of strong ticket sales for this tour from coast to coast.

HEARTBREAKERS

TOM PETTY & THE HEARTBREAKERS
Chris Whitley
Blossom Music Center
Cuyahoga Falls, Ohio

TOM PETTY & THE HEARTBREAKERS delivered a show of superb craft and staging nine days into a three-month tour, but opener Chris Whitley stole a bit of Petty's thunder at this Sept. 13 concert.

Augmented by Los Angeles keyboardist Scott Thurston, Petty's group worked 13,700 fans with an hour and 45 minutes of well-drawn, immaculately played hard rock.

But the kineticism of the set—a daffy blend of enchanted forest and neo-folk of the century—walk-around—was missing from the show itself.

Petty and his dedicated gang were somewhat static despite a stirring playlist spanning the Beatlesque pop of "Learning To Fly," the dark, knowing title track of their new MCA album, "Into The Great Wide Open," and the psychedelic "Don't Come Around Here No More."

Petty's voice was strong, his kibitzing easy, his manner natural. The band played well, particularly on material from the new album. Drummer Stan Lynch's tough vocal on the Count Five's "Psychotic Reaction" proved that he and his boys still know how to rock, and Petty's reverent reading of Van Morrison's "I'm Tired, Joey Boy" showed the band can be downright tender.

"Don't Come Around Here No More" was excitingly theatrical, but "Refugee" was marred by excessive dramatics. Overall, the show seemed more '70s than Petty's own later material itself.

Armed with a battery of guitars and provocative, subversive songs, 31-year-old Chris Whitley and a dedicated rhythm section (including producer Malcolm Burn on keyboards) surprised the crowd with a sexy, enigmatic set.

The highlights were the widespread "Big Sky Country," the bluesy "Phone Call From Leavenworth" (delivered solo on Whitley's trademark National steel guitar), and the hard-rocking, unrecorded "Complex Sex Ritual."

CARLO WOLFF

NORTH HITCHCOCK & THE EGYPTIANS
The Roxy, West Hollywood, Calif.

THE LATEST album from twisted English popsmith Robyn Hitchcock, "Perspex Island" on A&M Records, is his finest and most accessible to date. It includes the recent rockers "So You Think You're In Love," the closest Hitchcock will likely come to writing a straightforward love song.

This new found accessibility in his music, however, did not spill over into Hitchcock's live show Sept. 6 at the Roxy.

During the hour-long set—which

didn't begin until nearly midnight, to avoid conflicting with the Jetts Jones date across town—Hitchcock seemed elusive, even limiting his trademark nonsensical monologues. During one such outburst, however, he declared, "I'm not a hippie, I'm a realist."

Backed by bassist Andy Metcalfe and drummer Morris Windocor, Hitchcock opted to let his Beatlesque pop do most of the talking. He concentrated on material from his latest effort, but did pull out a few old gems, including "Balloon Man," from 1983's "Globe Of Frogs," and "Queen Of Eyes," which dates back to 1979 when Hitchcock, Windsor, Metcalfe, and guitarist Kimberly Rowe were known as the Soft Boys.

Things picked up a bit when honorary Egyptian and R.E.M. guitarist Peter Buck (who shunned the MTV Video Music Awards the night before) joined the festivities during the three-song encore.

While the date was by no means a washout, Hitchcock has shown on previous occasions that he can deliver much more.

CRAIG ROSEN



Mighty Beats. Max Weinberg, left, is joined by his boyhood idol, drumming great Louis Bellson, at a party at the Hard Rock Cafe in New York to launch his Hard Ticket Entertainment label and its first release, "Scene Of The Crime" from Killer Joe. Playing at the bash, a benefit for Big Brothers/Big Sisters, were Weinberg's new band mates, including Jon Dole and Jimmy Vivino, and guests Phoebe Snow and Southside Johnny, who sang on the new album. (Photo: Chuck Pulli)

WAITE'S SONGWRITING SHINES ON BAD ENGLISH SET

(Continued from page 32)

"Straight To Your Heart"

"I think this is a very clever record with singles that are unusual and melodic," says Waite, who had many co-writers on the album, including Warren and Russ Ballard.

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OSZY OSBOURNE'S 'TEARS' OF SATISFACTION

(Continued from page 32)

"I'd love to make a record with Paul McCartney," he says. "I used to have a fantasy that Paul would marry my sister. The Beatles were my idols. I mean, you put Sgt. Pepper's Lonely Hearts Club Band on today and it still sounds great."

In his own catalog, Osbourne favors the rock of "On Your Own" and "A Madman," and says he hates "Ultimate Sin." He does not have time to listen to much music, but says he is intrigued with Faith No More "because [Mike Patton's] antics remind me of a lot of myself."

Osbourne refutes any talk of a Black Sabbath reunion ("Would you go back out with your first boyfriend?") and shrugs off talk that "No More Tears" represents a

"I created a monster, you know?"

more "mature" Ozzy than we've seen in the past.

"People just say that because I didn't call the album 'Kill Your Mother For Breakfast,'" he says.

NEW ON THE CHARTS

"Groovy Train," a top-five hit in the U.K., has become the Farm's U.S. debut on the Hot 100 Singles chart. The six-member band, which hails from Liverpool, England, first gained attention in the U.S. when it hit the Modern Rock Tracks chart six months ago with "All Together Now," the leadoff song from "Spartacus," its debut on Sire/Reprise Records.

Since the band's formation in the early '80s, members have come and gone; its current lineup consists of vocalist Peter Hooton, guitarist Steve Grimes and Keith Mullin, bassist Carl Hunter, drummer Roy Boulter, and keyboardist Ben Leach. In its earliest incarnation, the group became popular around the Manchester area when it performed a string of concerts showcasing its original material, songs that emulated the punk-rock style of bands like the Clash and the Jam.

After hooking up with producer Graham McPherson, founder and

lead singer of the group Madness, the Farm released a series of independently released singles and EPs that strengthened its underground fan base. After opening last summer's Big Audio Dynamite II band break through to the mainstream British audience last fall with the release of "Groovy Train," the Farm's U.K. success prompted Sire Records to sign the group earlier this year, and, according to Steven Baker, product management VP at Warner Bros., Reprise was brought in to help develop the band

on the alternative level and cross it over to top 40 radio.

"We have three great ways of exposing the band right now," says Baker. "We have MTV supporting 'Groovy Train' in actual rotation, we have them on tour with Big Audio Dynamite, and we have the Reprise promotion staff literally killing themselves for the single. They made the band a priority from day one, and with pop radio on the song everything is really starting to come together for the band now."

JIM RICHLAND



THE FARM. Shown, from left, are Keith Mullin, Carl Hunter, Peter Hooton, Ben Leach, Steve Grimes, and Roy Boulter.



Nipper Now. A life-size Nipper is given away by Clint Black, during a recent episode of the Nashville Network's "Nashville Now" program. The giveaway was part of the RCA Records marketing campaign, "Nipper Reaches The Beaches." "Nashville Now" gave away 10 life-size Nippers on-air and reported some 50,000 entries. Pictured, from left, are show host Ralph Emery, nightly winner Marilyn Mullins, and Black.

Krauss Named IBMA's Top Entertainer Sings Praises Of Vid Biz For Exposure

BY EDWARD MORRIS

OWENSBORO, Ky.—"Make some more videos," was the advice Alison Krauss gave her fellow performers and label executives in accepting the entertainer-of-the-year award from the International Bluegrass Music Assn. here Sept. 26.

The young fiddler and singer also won the IBMA's trophy for female vocalist of the year. "I've Got That Old Feeling," recorded with her band, Union Station, was picked as album of the year. Alison Brown, a member of Union Station, won the banjo-player-of-the-year prize.

Bill Monroe, Earl Scruggs, and the late Lester Flatt were elected as the first members to the International Bluegrass Music Musae-

um's Hall of Honor. The museum and IBMA headquarters will be housed in the RiverPark Center on entertainment, educational, and performance complex, now being built in Owensboro and scheduled to open late next year.

Krauss, who has become the hottest name in bluegrass over the past two years, credited videos with giving her a level of exposure enjoyed by virtually no one else in her musical format. Her two videos, "I've Got That Old Feeling" and "Steel Rails," have been among the most popular on Country Music Television's playlist.

This year's awards show, the trade organization's second, was hosted by Chris Hillman, Marty Stuart, and Mac Wiseman. It was broadcast on more than 75 radio stations in the U.S. and will be aired on the British Broadcasting Corp., Voice Of America, and Armed Forces Radio Network to an estimated audience of 20 million listeners.

The other winners were Del McCoury, male vocalist; the Tony Rice Unit, instrumental group; "Norman Blake & Tony Rice 2," instrumental recording; "Families Of Tradition: Parmlay & McCoury," re-

corded event; "Colleen Malone," top song (written by P. Goble and L. Brown) and recorded by Hot Rize); and Nashville Bluegrass Band, vocal group.

In addition to Brown, the top individual instrumentalists were Roy Huskey Jr., bass; Jerry Douglas, dobro; Stuart Duncan, fiddle; Tony Rice, guitar; and Sam Bush, mandolin.

IBMA certificates of merit were awarded to the Blue Sky Boys, a pioneering vocal duo; broadcaster Don Stover; and broadcaster Ralph Epperson, WPAQ Mount Airy, N.C. The annual print media award was given to Pete Kuykendall, editor and GM of Bluegrass Unlimited, and the broadcast media trophy to Lee Michael Demsey, WAMU Washington, D.C.

As was the case last year, the award show was enlivened by frequent performances by bluegrass masters, including the hosts, Herb Pedersen, Byron Berline, Mark Schatz, Peter Rowan, the Nashville Bluegrass Band, John and Jamie Hartford, Hot Rize, Alison Krauss & Union Station, the Parlay and McCoury families, Jim & Jesse, Rhonda Vincent, Gen Duncan, and Larry Cordell.

Heard Any Good Acceptances Lately? Helpful Hints For This Year's Award Winners

AWARDS 'R' US: During those dark decades when few outsiders were praising it, the country music industry began contriving award ceremonies in order to praise itself. The concept has succeeded beyond all dreams. Seldom a week goes by now that some organization isn't publicly honoring the achievements—genie-ine ones, to be sure—of its members. Our genius for self-congratulation reaches full-blossom during Country Music Week—when there are two or three awards presentations every evening.

If there is a flaw in all this promiscuous good will, it is in the quality of the acceptance speeches we must all suffer through, either in the line of duty or friendship. You would think that after all the times certain award-winners have been called to the stage they could come up with something breezier or more profound than, "This is just great." "I don't know what to say," or "First of all, I want to thank my wife." Come on! This is supposed to be show business—not a Rotary Club luncheon. We need acceptance speeches like these:

"The last song I wrote earned me a quarter of a million dollars. You will understand, then, why I have no intention of wasting my words tonight on you free-loaders."

"There is nothing quite as satisfying as the recognition of one's own peers. Until that happens, this trinket will do nicely."

"I know that many of you out there are more deserving of this award than I am. Fortunately, you lack my political connections."

"If you had given me this recognition two years ago—at a time when I deserved it just as much as I do now—you could have saved me some very expensive therapy. So thanks for nothing!"

"There are too many people for me to thank. Consequently, I have assigned that dreary task to my publicist."

"If you think it takes creativity to write a great song, imagine what it takes for me to feign surprise and gratefulness for this badly framed certificate."

"Judging from the undistinguished throng that has

preeded me to the podium, I can only assume that I am involved in some sort of absurdly democratic 'one man, one award' exercise."

"Accepting, for Mr. Haversham: the Internal Revenue Service."

MAKING THE ROUNDS: Songwriters Harlan Howard and Ron Peterson and Tree Publishing have sued Randy Travis and Alan Jackson in federal court in Nashville, alleging that Travis and Jackson copied significant elements of the song "A Better Class Of Losers." Howard and Peterson wrote a song with that title in 1982. Travis and Jackson more recently wrote a different song with the same title and, the suit alleges, the same concept. It is included in Travis' current album, "High Lonesome." Mark Chesnut is scheduled to release the earlier song as a single in January. Howard says he thinks Travis and Jackson unconsciously appropriated the idea and title but that it constituted unfair competition. The suit asks for writer credits on the new song, a share of the income it generates, and unspecified punitive damages.

MARK YOUR CALENDARS: The Tennessee/Kentucky state final of the True Value Hardware/GMC Truck Country Showdown will be held at 8 p.m. Saturday (12) at the Nashville Night Life club on Music Valley Drive. . . Country music stalwar Joe Talbot will be given the Nashville Entertainment Assn.'s "Master Award" Oct. 23 in ceremonies at Loews Vanderbilt Plaza. Proceeds will benefit the Oasis House.

SIGNINGS: Shenandoah, Tim Ryan, J.P. Pennington, and Dawn Sears to World Class Talent for booking. . . Suzette Michaels to Bobby Roberts Ent. Corp. for management and Barbara Fairchild and Johnny Paycheck to the same company for booking. . . Lonnie Williams, Ric Williams, and Al Barnes and John Northrup to Opryland Music Group for publishing. . . The Gibsons to the Harp Talent Agency for management and to White Horse Enterprises for publicity.



by Edward Morris



'A Little Good News': Black, Curtis Enter NSAI's Hall

NASHVILLE—Charlie Black and Sonny Curtis were inducted in the Nashville Songwriters Assn. International's Hall of Fame Sept. 29 in ceremonies held at Loews Vanderbilt Plaza Hotel.

Just prior to the inductions, NSAI's director emerita, Maggie Cavender, presented Thom Schuyler with the Maggie Cavender Award of Service for his work on behalf of songwriters.

Black's compositions include "A Little Good News," "You Lie," "Come Next Monday," "Shadows In The Moonlight," "Slow Burn," "Do You Love As Good As You Look," "Heart Bounds," and "I Know A Honorable When I See Snow." He was ASCA's country writer of the year for 1983 and 1984 and SESAC's country writer of the year in 1979.

Curtis, a member of Buddy Holly's pre-Crickets group, the Three Tunes, has written such pop and country hits as "Love Is All Around" ("The Mary Tyler Moore Show" theme), "Back Back Back," "More Than I Can Say," "The Straight Life," "I Fought The Law," "I'm No Stranger To The Rain," and the theme for the current TV series "Evening Shade."

Reba McEntire made a surprise appearance at the ceremonies to sing her hit of Black's song, "You Lie," and to pay tribute to song-

writers in general. Beth Nielsen Chapman and Gary Burr sang a medley of Black's songs.

Don Everly persuaded Curtis to join him onstage for a version of "Walk Right Back," which was a 1963 pop hit for the Everly Brothers and a 1978 country hit for Anne Murray. Fred Knobloch and Lari White performed a medley of Curtis' hits.

Huskey, Terry, Dill Secure R.O.P.E. Awards

NASHVILLE—The Reunion of Professional Entertainers (R.O.P.E.) held its fourth annual awards banquet Sept. 29 at the Opryland Hotel here.

In the artist category, George Jones, Perry Huskey, and Faron Young were nominees. Huskey was honored with the award.

Nominated in the musician category were Billy Edd Benson, Martin, Gordon Terry, and Roy Wiggins. Terry garnered the award.

(Continued on page 41)

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING OCT. 12, 1991

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/ENGINEER)	ARTIST (LABEL & NUMBER/REGISTRATION LABEL)
1	9	13	KEEP IT BETWEEN THE LINES (S. WALKER/DAVID L. BRUCE)	* RICKY VAN SHELTON (COLUMBIA SB 77756)
2	5	8	THE WALK (S. WALKER/DAVID L. BRUCE)	* SAWYER BROWN (COLUMBIA SB 77756)
3	1	17	WHERE ARE YOU NOW (D. HARRIS/DAVID L. BRUCE)	CLINT BLACK (A&M A&M 4282)
4	6	13	MIRROR MIRROR (D. HARRIS/DAVID L. BRUCE)	* GARTH BROOKS (CAPTIVA 7418)
5	3	9	ALL ABOUT U (S. WALKER/DAVID L. BRUCE)	PAUL OVERTRETT (MCA 1027)
6	8	9	BELLS AND CHAINS (S. WALKER/DAVID L. BRUCE)	JOE OFFICER (EPC 36739)
7	7	11	NEW WAY TO LIGHT UP AN OLD FLAME (S. WALKER/DAVID L. BRUCE)	* LONEL CARTWRIGHT (MCA 14078)
8	2	15	LEAD FEATH (S. WALKER/DAVID L. BRUCE)	* DOUG STONE (EPC 36739)
9	4	13	I THOUGHT IT WAS YOU (D. HARRIS/DAVID L. BRUCE)	* ALAN JACKSON (EPC 36739)
10	13	16	SOMEDAY (S. WALKER/DAVID L. BRUCE)	* TRAVIS TRITT (MCA 1027)
11	14	15	ANYMORE (S. WALKER/DAVID L. BRUCE)	* MARK CHESNUTT (MCA 1413)
12	3	14	YOUR LOVE IS A MIRACLE (S. WALKER/DAVID L. BRUCE)	* BROOKS & DUNN (EPC 36739)
13	11	17	BRAND NEW MAN (S. WALKER/DAVID L. BRUCE)	* KEITH WHITLEY & EARL THOMAS COLLEY (EPC 36739)
14	12	23	BROTHERLY LOVE (S. WALKER/DAVID L. BRUCE)	* MIKE RIDE (EPC 36739)
15	16	18	AS SIMPLE AS THAT (S. WALKER/DAVID L. BRUCE)	* LORRIE MORGAN (MCA 14212)
16	17	21	A PICTURE OF ME WITHOUT YOU (S. WALKER/DAVID L. BRUCE)	* PAM TELLS (EPC 36739)
17	20	22	PUT YOURSELF IN MY PLACE (S. WALKER/DAVID L. BRUCE)	* DWIGHT YOAKAM (EPC 36739)
18	19	20	NOTHING'S CHANGED HERE (S. WALKER/DAVID L. BRUCE)	* MARY CHARYN CARPENTER (EPC 36739)
19	21	25	TEMPTED (S. WALKER/DAVID L. BRUCE)	* PATTY LOVELESS (EPC 36739)
20	24	34	LIKE WE NEVER HAD A BROKEN HEART (S. WALKER/DAVID L. BRUCE)	* B.B. WATSON (EPC 36739)
21	15	12	DOWN THE TWIST AND SHOUT (S. WALKER/DAVID L. BRUCE)	* ALABAMA (MCA 10292)
22	28	41	HURT ME BAD IN A REAL GOOD WAY (S. WALKER/DAVID L. BRUCE)	* CONWAY TWINKY (EPC 36739)
23	24	28	LIGHT AT THE END OF THE TUNNEL (S. WALKER/DAVID L. BRUCE)	* RANDY TRAVIS (EPC 36739)
24	27	61	THE ALABAMA (S. WALKER/DAVID L. BRUCE)	* DAVID DANIEL (EPC 36739)
25	35	38	SHE'S GOT A MAN ON HER MIND (S. WALKER/DAVID L. BRUCE)	* MICHRIE & THE BOYS (EPC 36739)
26	33	47	FOREVER TOGETHER (S. WALKER/DAVID L. BRUCE)	* BILLY DEAN (EPC 36739)
27	34	39	FOR CRYING OUT LOUD (S. WALKER/DAVID L. BRUCE)	* TANYA TUCKER (CAPTIVA 7418)
28	39	36	MAKE OLD STAR (S. WALKER/DAVID L. BRUCE)	* GEORGE STRAIT (MCA 14127)
29	43	15	YOU DON'T COUNT THE COST (S. WALKER/DAVID L. BRUCE)	* RONNIE MILSAP (EPC 36739)
30	22	14	DOWN TO MY LAST TEARDROP (S. WALKER/DAVID L. BRUCE)	* TRAVIS TRITT (MCA 1027)
31	23	18	YOU KNOW ME BETTER THAN THAT (S. WALKER/DAVID L. BRUCE)	* EARL THOMAS COLLEY (EPC 36739)
32	18	14	SINCE I DON'T HAVE A (S. WALKER/DAVID L. BRUCE)	* GEORGE JONES (EPC 36739)
33	31	20	HENCE A QUARTER (CALL SOMEONE WHO CARES) (S. WALKER/DAVID L. BRUCE)	* GEORGE STRAIT (MCA 14127)
34	30	26	HERE WE ARE (S. WALKER/DAVID L. BRUCE)	* LITTLE TEXAS (MCA 1027)
35	37	20	SHADOW OF A DOUBT (S. WALKER/DAVID L. BRUCE)	* RICKY SKAGGS (EPC 36739)
36	39	45	YOU COULDN'T GET THE PICTURE (S. WALKER/DAVID L. BRUCE)	* LITTLE TEXAS (MCA 1027)
37	57	-	** POWER PICK/AIRPLAY ** THE CHILL OF AN EARLY FALL (S. WALKER/DAVID L. BRUCE)	* GEORGE STRAIT (MCA 14127)
38	41	51	SOME GUYS HAVE ALL THE LOVE (S. WALKER/DAVID L. BRUCE)	* LITTLE TEXAS (MCA 1027)
39	42	52	9 (S. WALKER/DAVID L. BRUCE)	* LITTLE TEXAS (MCA 1027)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/ENGINEER)	ARTIST (LABEL & NUMBER/REGISTRATION LABEL)
40	60	53	SOMEDAY (S. WALKER/DAVID L. BRUCE)	* SUZY BOGGS (CAPTIVA 14477/CAPTIVA)
41	43	48	JOHN DEERE TRACTOR (S. WALKER/DAVID L. BRUCE)	THE JUDOS (MCA 1027)
42	50	38	WHEN YOU WERE MINE (S. WALKER/DAVID L. BRUCE)	SHENANOGAN (EPC 36739)
43	52	42	LOOK AT IT (S. WALKER/DAVID L. BRUCE)	* VINCE GILL (MCA 14176)
44	32	29	SPEAK OF THE DEVIL (S. WALKER/DAVID L. BRUCE)	PIRATES OF THE MISSISSIPPI (CAPTIVA 7418)
45	47	57	THE BLAME (S. WALKER/DAVID L. BRUCE)	* HIGHWAY 101 (MCA 1027)
46	56	59	STILL BURNIN' FOR YOU (S. WALKER/DAVID L. BRUCE)	ROY CROSBY (MCA 1289)
47	59	63	LEAVE HIM OUT OF THIS (S. WALKER/DAVID L. BRUCE)	* STEVE WARNER (MCA 1289)
48	44	14	LIZA JANE (S. WALKER/DAVID L. BRUCE)	* VINCE GILL (MCA 14176)
49	45	46	SILVER AND GOLD (S. WALKER/DAVID L. BRUCE)	* DOLLY PARTON (EPC 36739)
50	52	19	ALL CAN BE IF I (S. WALKER/DAVID L. BRUCE)	* COLLIN RAYE (EPC 36739)
51	51	54	THE GARDEN (S. WALKER/DAVID L. BRUCE)	* VERN GORDON (EPC 36739)
52	48	17	EVEN NOW (S. WALKER/DAVID L. BRUCE)	* EXILE (MCA 1027)
53	58	64	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (S. WALKER/DAVID L. BRUCE)	* NEAL MCCOY (EPC 36739)
54	54	56	SHE MADE A MEMORY OUT OF ME (S. WALKER/DAVID L. BRUCE)	* AARON TIPPIN (MCA 14215)
55	46	40	WHOLE LOTTA HOLES (S. WALKER/DAVID L. BRUCE)	KATHY MATTHEW (MCA 1027)
56	38	33	ONE LOVE (S. WALKER/DAVID L. BRUCE)	CARLENE CARTER (EPC 36739)
57	62	-	BETWEEN A ROCK AND A HEARTACHE (S. WALKER/DAVID L. BRUCE)	LEE GREENWOOD (EPC 36739)
58	55	5	HANG UP THE PHONE (S. WALKER/DAVID L. BRUCE)	EDDIE RABBITT (EPC 36739)
59	60	-	EVERYDAY (S. WALKER/DAVID L. BRUCE)	ANNE MURRAY (EPC 36739)
60	49	38	CALOUSED HANDS (S. WALKER/DAVID L. BRUCE)	MARK COLLIER (EPC 36739)
61	61	-	YOU CAN GO HOME (S. WALKER/DAVID L. BRUCE)	* THE DESERT ROSE BAND (EPC 36739)
62	78	-	BABY ON BOARD (S. WALKER/DAVID L. BRUCE)	THE OAK RIDGE BOYS (MCA 10299)
63	NEW	1	*** HOT SHOT DEBUT *** MY NEXT BROKEN HEART (S. WALKER/DAVID L. BRUCE)	* BROOKS & DUNN (EPC 36739)
64	NEW	1	FOR MY BROKEN HEART (S. WALKER/DAVID L. BRUCE)	* REBA MCKENTRE (MCA 14273)
65	65	4	IT'S CHILIN' TIME (S. WALKER/DAVID L. BRUCE)	* THE KENTUCKY HEADQUARTERS (EPC 36739)
66	66	7	DON'T THROW ME IN THE BRNAPATCH (S. WALKER/DAVID L. BRUCE)	KITH PALMER (EPC 36739)
67	68	71	DON'T YOU EVEN THINK ABOUT LEAVIN' (S. WALKER/DAVID L. BRUCE)	* DEAN DILLON (EPC 36739)
68	NEW	1	CADILLAC (S. WALKER/DAVID L. BRUCE)	* SAMMY KERSHAW (EPC 36739)
69	NEW	1	A LONG TIME (S. WALKER/DAVID L. BRUCE)	* THE REMINGTONS (EPC 36739)
70	65	70	IF WE CAN'T DO IT RIGHT (S. WALKER/DAVID L. BRUCE)	* EDDIE LONDON (EPC 36739)
71	69	75	FOUR SCORES AND SEVEN BEERS AGO (S. WALKER/DAVID L. BRUCE)	RAY BROWN (EPC 36739)
72	NEW	1	(WITHOUT YOU) WHAT DO I DO WITH ME (S. WALKER/DAVID L. BRUCE)	TANYA TUCKER (CAPTIVA 7418)
73	67	71	WHO GOT OUR LOVE (S. WALKER/DAVID L. BRUCE)	JOHN ANDERSON (EPC 36739)
74	74	-	A PICTURE OF YOU (S. WALKER/DAVID L. BRUCE)	* GREAT PLAINS (EPC 36739)
75	64	64	WE'RE STRANGERS AGAIN (S. WALKER/DAVID L. BRUCE)	TAMMY WYNETTE (EPC 36739)

Records moving up the chart with playlag gains this week. * Visibly available. Catalog number or cassette single, or cassette or cassette in CD cassette single available. (C) Copyright data single available. (R) Copyright data single available. (T) Copyright data single available. (V) 7-inch vinyl single available. © 1991, Billboard/CPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	1	1	2	SMALL TOWN SATURDAY NIGHT (S. WALKER/DAVID L. BRUCE)	* HILK KETONEN (EPC 36739)
2	2	1	2	BAD'S IN LOVE WITH THE BOY (S. WALKER/DAVID L. BRUCE)	* TRISHA YARBRO (MCA 14127)
3	4	1	2	THE WALK THE JARHEAD (S. WALKER/DAVID L. BRUCE)	* EARL JACKSON (MCA 1027)
4	3	1	4	SOMEWHERE IN MY BROKEN HEART (S. WALKER/DAVID L. BRUCE)	* BILLY DEAN (EPC 36739)
5	5	1	1	FALLIN' OUT OF LOVE (S. WALKER/DAVID L. BRUCE)	* REBA MCKENTRE (MCA 14273)
6	5	2	4	I AM A SIMPLE MAN (S. WALKER/DAVID L. BRUCE)	* RICKY VAN SHELTON (COLUMBIA SB 77756)
7	4	4	3	MEET BY THE MOON (S. WALKER/DAVID L. BRUCE)	* DIAMOND RAY (EPC 36739)
8	6	1	2	LEAD HANGING ON A COUNTRY BOY (S. WALKER/DAVID L. BRUCE)	* DON WILLIAMS (EPC 36739)
9	8	5	11	WE BOTH WALK (S. WALKER/DAVID L. BRUCE)	* DOUG STONE (EPC 36739)
10	10	1	2	THE THUNDER ROLLS (S. WALKER/DAVID L. BRUCE)	* GARTH BROOKS (CAPTIVA 7418)
11	14	13	13	DOWN HOME (S. WALKER/DAVID L. BRUCE)	* ALABAMA (MCA 10292)
12	12	11	27	WALK ON FAITH (S. WALKER/DAVID L. BRUCE)	* MIKE RIDE (EPC 36739)
13	21	9	9	WE BOTH WALK (S. WALKER/DAVID L. BRUCE)	* LORRIE MORGAN (MCA 14212)
14	19	16	21	ONLY HERE FOR A LITTLE WHILE (S. WALKER/DAVID L. BRUCE)	* BILLY DEAN (EPC 36739)
15	9	3	3	HONOLULUI HONEY (S. WALKER/DAVID L. BRUCE)	* LEE GREENWOOD & SUZY BOGGS (EPC 36739)
16	11	6	6	POINT OF VIEW (S. WALKER/DAVID L. BRUCE)	* SUZY BOGGS (CAPTIVA 14477/CAPTIVA)
17	12	4	4	THE MOON OVER GEORGIA (S. WALKER/DAVID L. BRUCE)	SHENANOGAN (EPC 36739)
18	25	15	41	FRIENDS IN LOW PLACES (S. WALKER/DAVID L. BRUCE)	GARTH BROOKS (CAPTIVA 7418)
19	17	10	11	IF THE DEVIL DANCED IN EMMY CLOTHES (S. WALKER/DAVID L. BRUCE)	* JOE DUFFY (EPC 36739)
20	18	17	15	DROPT OUT TO DREAM (S. WALKER/DAVID L. BRUCE)	* TRAVIS TRITT (MCA 1027)
21	19	7	8	ONE OF THESE THINGS (S. WALKER/DAVID L. BRUCE)	* PAM TELLS (EPC 36739)
22	33	13	10	IF I KNOW ME (S. WALKER/DAVID L. BRUCE)	* GEORGE STRAIT (MCA 14127)
23	29	11	11	FORNERS & FORTNETERS (S. WALKER/DAVID L. BRUCE)	* PAUL DERRIEN (EPC 36739)
24	-	14	56	FORGIVENESS (S. WALKER/DAVID L. BRUCE)	* RANDY TRAVIS (EPC 36739)
25	16	20	16	THE WAY OF A WORKING ON A PAUL HOUSE (S. WALKER/DAVID L. BRUCE)	GARTH BROOKS (CAPTIVA 7418)

ASCAP's Most Performed Country Songs

AIN'T NOBODY'S BUSINESS
Writers: Robert Graham Price, Clarence Williams, Porter Granoper
Publisher: MCA Music Publishing

BACH IN MY YOUNGER DAYS
Writer: Danny Fingers
Publisher: Sony/Cross Keys Music

BACH WHEN I CAME FROM
Writer: Mac McAnally
Publisher: Bigman Music

BATTLE BROWN OF LOVE
Writer: Don Schlitz
Publishers: MCA Music Publishing, Don Schlitz Music

BLACK VELVET
Writer: Christopher Ward
Publisher: Zomba Enterprises, Inc.

BORN TO BE BLUE
Writers: Mack David, Bruce Mahler, Mike Reid
Publishers: Almo Music Corporation, Blue Bell Music, Warner/Chappell Music Company, Wabash Music Corp.

CRANES
Writer: Bud Bennett
Publisher: Sony Cross Keys

CHASIN' THAT RAINBOW
Writers: Alan Jackson, Jim McBride
Publishers: EMI April Music Inc., Mottit Beth Music, Sony Music Inc.

COME NEXT MONDAY
Writers: Charlie Black, Roy Bourke
Publishers: Specialty Music Music, Warner/Chappell Music, Inc.

THE DANCE
Writer: Tony Arata
Publishers: Morganmusic Songs, Inc., Peake Bear Music

DANCY'S DREAM
Writers: Tim Dubois, Greg Jennings
Publishers: Tim Dubois Music, Greg Jennings Music, Warner/Chappell Music, Inc.

SOB'D YOU GO WITH HIM
Writer: Rufus Foster
Publisher: BMG Songs, Inc.

OURAS WALKER
Writers: Fred Young, Richard Young
Publishers: PFI Music, Inc., Prudential Music Inc.

PART MOVIE TRAIN
Writer: Zev Loggins
Publisher: Emerald River Publishing, MCA Music Publishing

A FEW OLD COUNTRY BOYS
Writers: Troy Seacat, Walter Williams
Publishers: Brunswick Music, Inc., Two Sons Music, Warner/Chappell Music, Inc., Mentor Williams Music

FIVE MINUTES
Writer: Beth Nielsen Chapman
Publisher: BMG Songs, Inc.

A FOOL SUCH I
Writer: Marvin Marvin Trader
Publisher: MCA Music Publishing

FOURTEEN MINUTES OLD
Writer: A. L. "Doc" Owen
Publishers: Patix James Music, Warner/Chappell Music, Inc.

FRIENDS IN LOW PLACES
Writer: Earl Bud Lee
Publisher: Chantey Tonic Music, Ridge Music

GUARDIAN ANGEL
Writer: Don Schlitz
Publisher: Don Schlitz Music

HEARTBREAK HURRICANE
Writers: Larry Cordell, Jim Rushing
Publishers: Amanda-Lin Music, PolyGram International Publishing, Inc.

HE TALKS TO ME
Writers: Roy Bourke, Mike Reid
Publishers: BMG Songs, Inc., IRMS Songs, Warner/Chappell Music, Inc.

HE WALKED ON WATER
Writer: Allen Shamblin
Publisher: Almo Music Corporation, Hayes Street Music

HELP ME HOLD ON
Writer: Pat Taylor
Publisher: Don August Music

HERE IN THE REAL WORLD
Writers: Mark Taper, Alan Jackson
Publishers: Mottit Beth Music, Specialty Music, Inc., Ten Ten Tunes

HOLDIN' A GOOD HAND
Writer: Johnny Few
Publisher: Nashville Music, Inc.

NOBIE
Writers: Fred Lehner, Andy Spomer
Publisher: Texas Wedge Music

I CAN'T FORGET THE TIDE
Writers: Kathie Bellini, Craig Beckwith, Michael Benigara
Publisher: Colgems-EMI Music Inc.

COULD BE PERSUADED
Writers: David Ballway, Howard Ballway, Don Schlitz
Publishers: Bellway Brothers Music, Don Schlitz Music

I FEEL IN LOVE
Writers: Carolee Carter, Steve Epstein, Sonnyent Touch
Publishers: Blue Gator Music, Carolee Tunes, Crystals Music, Colgems-EMI Music, Inc., Sony Music

I MEANT EVERY WORD HE SAID
Writers: Joe Chambers, Becky Aron
Publishers: MCA Music Publishing, Sony Cross Keys

IT WATCHED IT ALL (FOR MY MAMA)
Writer: Don Schlitz
Publisher: Don Schlitz Music

IT'D BE BETTER OFF IN A PINK BOY
Writers: Steve Clark, Johnny MacFarl
Publishers: BMG Songs, Inc., Hide-A-Song Music Co., Little Bigger Music, Warner/Chappell Music, Inc.

IF I WOULD ONLY LOVE
Writer: Rodney Crowell
Publishers: Coedwell Music, Boye Tunes Inc.

IF YOU COULD ONLY SEE ME NOW
Writer: Rickie Lee Jones
Publisher: MCA Music Publishing

I'M GONNA BE SOMEBODY
Writer: Al Green
Publisher: Golden Torch Music, Heart Street Music

ASCAP Country Music Awards 1991

Congratulations to ASCAP's 1991
Country Music Award Winners!



DON SCHLITZ

Country Songwriter
of the Year

Country Song of the Year
FRIENDS IN LOW PLACES

Writer: Earl Bud Lee
Publishers: Chantey Tonic,
Music Ridge Music



**EMI MUSIC
PUBLISHING**

Country Publisher
of the Year

**ASCAP'S
Country Classics**

In the category ASCAP honors these country songs whose continuing performances over the years have earned them recognition as country classics.

BLUE EYES CRYING IN THE RAIN
Writer: Fred Rose
Publisher: Mile Music, Inc.

CATTLE CALL
Writer: Tex Owens
Publisher: Frazier Music Publishers, Inc.

OHARIE BLOSSOM SPECIAL
Writer: Ervin S. Souter
Publisher: MCA Music Publishing

HAVE YOU EVER BEEN LOVELY (HAVE YOU EVER BEEN BLUE)
Writers: Peter DeRose, William J. Hill
Publisher: Shapiro, Bernstein & Co., Inc.

SAN ANTONIO ROSE
Writer: Bob Weir
Publisher: Bourne Co.

ISLAND
Writers: Eddy Raven, Roy Seals
Publishers: Ravensong Music, Two Sons Music, Warner/Chappell Music, Inc.

IT'S YOU AGAIN
Writer: Woody Mills
Publisher: Mile Music, Inc.

I'VE COME TO EXPECT IT FROM YOU
Writer: Buddy Cannon
Publishers: Buddy Cannon Music, PFI Music, Inc.

I'VE CRIED MY LAST TEAR FOR YOU
Writers: Tony King, Chris Waters
Publisher: Sony Cross Keys

JUST AS LONG AS I HAVE LOVE
Writers: Dave Loggins, J. D. Martin
Publisher: MCA Music Publishing

LEAVE IT ALONE
Writer: Rodney Foster
Publisher: BMG Songs, Inc.

MARY & LINDA AND LONGHORN HIGHWAY
Writer: Rodney Crowell
Publishers: Coedwell Music, Sony Tunes Inc.

MY ARMS DYE OPEN ALL NIGHT
Writer: Don Schlitz
Publisher: MCA Music Publishing, Don Schlitz Music

NEXT TO YOU NEXT TO ME
Writers: Curtis Wright, Robert Ellis Orzell
Publishers: BMG Songs, Inc., David W. Hill Music, Zide Music

NOBODY'S HOME
Writer: Clint Black
Publisher: Novus Music, Inc.

HOT COUNTRY YOU
Writer: Garth Brooks
Publisher: Major Bob Music

NOBODY'S NEWS
Writer: Clint Black
Publisher: Novus Music, Inc.

OKLAHOMA SWING
Writer: Tim Dubois
Publishers: Tim Dubois Music, Warner/Chappell Music, Inc.

PRECIOUS THING
Writer: Mac McAnally
Publisher: Bigman Music

PUT YOURSELF IN MY SHOES
Writers: Clint Black, Hayden Nicholas
Publisher: Novus Music, Inc.

QUITTIN' TIME
Writer: Robb Ray
Publishers: EMI April Music Inc., Colgate Music, Greg Music

RICHEST MAN ON EARTH
Writer: Don Schlitz
Publisher: Don Schlitz Music

NIGHT IN THE WINDING DOORWAY
Writer: Vayn Gordin
Publisher: Novus Music

SEARCHING FOR SOME KIND OF CLUE
Writers: Nelson Latta, Pat Hines
Publishers: Last-4-Fun Music, Zomba Enterprises, Inc.

SEE IF I CARE
Writers: Wal Aldridge, Peter Boyer
Publishers: Colgems-EMI Music Inc.

SHE CAME FROM FORTH WORTH
Writer: Pat Alger
Publisher: Ball And Bear Music, Forrester Music, Inc.

SOMEONE ELSE'S TROUBLE NOW
Writer: Gary Nicholson
Publisher: Sony Cross Keys

SOUTHERN STRA
Writer: Alvin Ailes
Publisher: Colgate Court Music, Inc.

THEME YOU ARE
Writer: Mike Reid
Publishers: Almo Music Corporation, Brio Blues Music

THIS SIDE OF GOODBYE
Writers: Carter Myers, Mike Reid, Jeff Peavig
Publishers: Cap-Mack Music, Penny Music, Warner/Chappell Music, Inc.

TIE A KNEE BECOMES A ROSE
Writers: Bill Rice, Sharon Rice
Publisher: EMI April Music Inc., Swallowtail Music, Inc.

TOD COLD AS HOME
Writer: Steve Shriver
Publisher: EMI April Music Inc., Gr-Key Music, Mark Music

TWO DROWN ROSES
Writers: Robert Byrne, Mac McAnally
Publishers: Regimer Music, Colgems-EMI Music, Inc.

UNWANTED PRAYERS
Writers: Pat Alger, Larry Butler, Garth Brooks
Publishers: Ball And Bear Music, Forrester Music, Inc., Major Bob Music, Meridian Music, Inc.

WALKIN' AWAY
Writers: Clint Black, Hayden Nicholas, Grah Day
Publisher: Novus Music, Inc.

WANTED
Writers: Alan Jackson
Publishers: Mottit Beth Music, Specialty Music, Inc.

WHEN I CALL YOUR NAME
Writer: Tim Dubois
Publisher: Tim Dubois Music, Warner/Chappell Music, Inc.

WHEN IT'S GONE
Writers: Jimmie Fadden, Don Schlitz
Publisher: Jim Boye Music, Don Schlitz Music

WHERE'VE YOU BEEN
Writers: Don Henry, Jay Vesper
Publisher: Sony Cross Keys, Westside Publishing Corp.

WRONG
Writers: Andre Paez, Steve Seabro
Publisher: Eddie Fong Music, Live This Town Music

YOU AND I
Writer: Fresh Years
Publisher: Colgems-EMI Music Inc.

YOU ARE
Writers: Charlie Black, Bobby Fischer, Austin Roberts
Publisher: Bobby Fischer Music, Five Bar 8 Songs, Ariana Music, Inc., RCA Music, Inc., Sony Cross Keys

YOU REALLY HAD ME GOING
Writers: Tom Shaugh, Chris Waters
Publisher: Edge O' Woods Music, Inc., Mottit Beth Music, Inc., Inland Valley Music, Inc.

A S C A P
Nashville
AMERICAN SOCIETY OF COMPOSERS AUTHORS & PUBLISHERS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	1	1	3	GARTH BROOKS * CAPITOL 13866* (19.98)	** NO. 1 ** ROVIN' THE WIND 1	1
2	2	2	55	GARTH BROOKS * CAPITOL 13866* (19.98)	NO FENCES 2	2
3	3	3	18	TRAVIS TRITT * WARNER BROS. 26661* (9.98)	IT'S ALL ABOUT TO CHANGE 2	2
4	6	6	20	ALAN JACKSON * ARISTA 5025* (9.98)	DON'T ROCK THE JUKEBOX 2	2
5	6	4	19	RICKY VAN SHELTON * COLUMBIA 45832* (9.98 CD)	BACKWARDS 1	1
6	4	5	125	GARTH BROOKS * CAPITOL 13866* (19.98)	GARTH BROOKS 2	2
7	7	7	5	TRAVIS TRITT * WARNER BROS. 26661* (9.98)	HIGH LONESOME 3	3
8	8	8	13	TRISHA YEARWOOD * MCA 10297* (9.98)	TRISHA YEARWOOD 2	2
9	9	9	47	CLINT BLACK * RCA 8272 (9.98)	PUT YOURSELF IN MY SHOES 1	1
10	12	13	34	LORRIE MORGAN * RCA 10710* (4* (9.98)	SOMETHING IN RED 10	10
11	10	11	13	TANYA TUCKER * CAPITOL 9596* (9.98)	WHAT DO I DO WITH ME 9	9
12	11	10	55	REBA MCENTRE * MCA 10234 (9.98)	RUMOR HAS IT 2	2
13	15	18	3	THE JUDDS * COLUMBIA 45107* (9.98)	GREATEST HITS VOL. II 13	13
14	13	15	18	DIAMOND RIO * A&T 74073* (9.98)	DIAMOND RIO 13	13
15	14	14	7	DOUG STONE * EPC 47337* (5.98)	I THOUGHT IT WAS YOU 12	12
16	12	28	28	DOLLY PARTON * COLUMBIA 45882* (9.98)	EAGLE WHEN SHE FLIES 1	1
17	28	28	82	ALAN JACKSON * ARISTA 8423 (9.98)	HERE IN THE REAL WORLD 4	4
18	17	16	7	BROOKS & DUNN * ARISTA 11804* (9.98)	BRAND NEW MAN 15	15
19	19	19	126	CLINT BLACK * RCA 8468 (9.98)	KILLIN' TIME 1	1
20	20	21	81	TRAVIS TRITT * WARNER BROS. 26661* (9.98)	COUNTRY CLUB 3	3
21	22	17	37	GEORGE STRAIT * MCA 10257* (9.98)	CHILL OF AN EARLY FALL 4	4
22	21	22	164	THE JUDDS * RECAP/DOLBY 8318 (9.98)	GREATEST HITS 1	1
23	23	24	34	SAWYER BROWN * COLUMBIA 45827* (9.98)	BUCK 23	23
24	24	24	29	VINCE GILL * MCA 10247 (9.98)	POCKET FULL OF GOLD 5	5
25	28	34	26	BILLY DEAN * SBA 34320* (9.98)	YOUNG MAN 12	12
26	26	23	25	THE KENTUCKY HEADHUNTERS * MERCURY 848 054* (9.98)	ELECTRIC BARRIARD 3	3
27	31	40	7	LIONEL CANTWRIGHT * MCA 10207* (9.98)	CHASIN' THE SUN 27	27
28	41	36	4	PATY LOVELESS * MCA 10234* (9.98)	UP AGAINST MY HEART 28	28
29	32	37	47	DWIGHT YOAKAM * REPRISE 26344* (9.98)	IF THERE WAS A WAY 7	7
30	29	32	61	PIRATES OF THE MISSISSIPPI * CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI 12	12
31	24	25	50	MARY-CHAPIN CARPENTER * COLUMBIA 45070* (9.98 CD)	SHOOTING STRAIGHT IN THE DARK 20	20
32	34	30	51	MARK CHESNUTT * MCA 10033* (9.98)	TOO COOL AT HOME 12	12
33	30	29	35	AARON TIPPIN * RCA 2274* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING 23	23
34	27	26	54	THE JUDDS * COLUMBIA 45107* (9.98)	LOVE CAN BUILD A BRIDGE 5	5
35	37	28	27	KATHY MATTEA * MERCURY 848 054* (9.98)	TIME PASSES BY 9	9
36	35	31	100	THE KENTUCKY HEADHUNTERS * MERCURY 838 748 (9.98 CD)	PICKIN' ON NASHVILLE 2	2
37	35	33	58	KEITH WHITLEY * RCA 82277* (9.98)	GREATEST HITS 5	5
38	33	35	70	ALABAMA * RCA 5210* (9.98)	PASS IT ON DOWN 3	3
39	42	42	9	CHRIS LEDOUX * CAPITOL 9649* (9.98)	WESTERN UNDERGROUND 36	36

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	41	52	VINCE GILL * MCA 10234 (9.98)	WHEN I CALL YOUR NAME 8	8
41	38	35	35	HANK WILLIAMS, JR. * WARNER BROS. 26237* (9.98)	PURE HANK 2	2
42	42	38	78	DOUG STONE * EPC 45309* (5.98)	DOUG STONE 12	12
43	43	47	2	HAL KETCHUM * CBS 7738P* (9.98)	PAST THE POINT OF RESCUE 43	43
44	46	43	27	KATHY MATTEA * MERCURY 848 054* (9.98)	A COLLECTION OF HITS 8	8
45	43	44	22	MCBRIDE & THE RIDE * MCA 42543* (9.98)	BURNIN' UP THE ROAD 27	27
46	51	45	10	HOLLY DUNN * WARNER BROS. 42647* (9.98)	MILESTONES, GREATEST HITS 25	25
47	47	46	15	VERN GOSDIN * COLUMBIA 47061* (9.98)	OUT OF MY HEART 41	41
48	50	50	8	RICKY VAN SHELTON * COLUMBIA 45762* (9.98 CD)	RYS III 1	1
49	48	52	39	DAN SEALS * CAPITOL 4838 (9.98)	THE BEST 7	7
50	81	66	3	TEXAS TORNAIDOS * REPRISE 26847* (9.98)	ZONE OF OUR OWN 50	50
51	45	48	46	K.T. OSLIN * RCA 5235* (9.98)	LOVE IN A SMALL TOWN 5	5
52	53	53	35	PAUL OVERSTREET * RCA 2499* (9.98)	HEROES 17	17
53	49	55	70	SHENANDOAH * COLUMBIA 45490* (9.98 CD)	EXTRA MILE 11	11
54	52	49	28	REBBA MCELTAP * MCA 10237* (9.98)	BACK TO THE GRIDSTONE 24	24
55	60	60	54	RANDY TRAVIS * WARNER BROS. 2631P* (9.98)	HEROES AND FRIENDS 1	1
56	54	51	3	KEITH WHITLEY * RCA 3134* (9.98)	KENTUCKY BLUEBIRD 51	51
57	54	54	121	LORRIE MORGAN * RCA 9584 (9.98)	LEAVE THE LIGHT ON 6	6
58	58	58	15	HIGHWAY 101 * WARNER BROS. 42658* (9.98)	BING BANG BOOM 36	36
59	56	61	105	REBA MCENTRE * MCA 10244 (9.98)	REBA LIVE 2	2
60	64	63	13	MARTIN DELRAY * ATLANTIC 87170* (9.98)	GET RHYTHM 57	57
61	NEW	1	1	BILLY DEAN * CAPITOL 4 96729* (9.98)	BILLY DEAN 81	81
62	NEW	1	1	BARBARA MANRIE * CAPITOL 4 96734* (9.98)	KEYS IN THE MAILBOX 62	62
63	63	62	35	MARTY STARR * MCA 10300* (9.98)	TEMPTED 20	20
64	55	57	11	EARL THOMAS CDLNEY * RCA 3134* (9.98)	YOURS TRULY 53	53
65	67	72	104	RANDY TRAVIS * WARNER BROS. 2598 (9.98)	NO HOLDIN' BACK 1	1
66	62	59	5	SHELBY LYNNE * EPC 47380* (5.98)	SOFT TALK 55	55
67	66	64	51	JOE DUFFIE * EPC 46017* (9.98 CD)	A SHELBY WINDING ROAD 3	3
68	59	56	21	LEE GREENWOOD * CAPITOL 95641* (9.98)	A PERFECT ID 28	28
69	70	63	34	RONNIE McDOWELL * CUBA 77414* (9.98)	UNCHAINED MELODY 32	32
70	72	67	72	CHARLIE DANIELS * EPC 46835* (9.98)	RENEGADE 25	25
71	69	65	113	WAYLON & WILLIE * EPC 47482* (9.98)	CLEAN SHIRT 28	28
72	71	70	29	MIKE RIDGE * COLUMBIA 46141* (9.98 CD)	TURNING FOR HOME 22	22
73	75	—	7	RONNIE McDOWELL * CUBA 77407* (9.98)	YOUR PRECIOUS LOVE 73	73
74	74	71	30	HANK WILLIAMS, JR. * WARNER BROS. 26457* (9.98)	AMERICA (THE WAY I SEE IT) 11	11
75	RE-ENTRY	70	70	GEORGE STRAIT * MCA 443 (9.98)	LIVIN' IT UP 1	1

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND MUSIC SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan
FOR WEEK ENDING OCTOBER 12, 1991

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	1	21	PATSY CLINE * RCA 12 (9.98)	GREATEST HITS 21	21
2	2	2	ANNE MURRAY * CAPITOL 4608P* (9.98)	GREATEST HITS 21	21
3	3	3	THE CHARLIE DANIELS BAND * EPC 36765* (9.98)	A DECADE OF HITS 21	21
4	4	4	RANDY TRAVIS * WARNER BROS. 2568 (9.98)	ALWAYS & FOREVER 21	21
5	5	5	GEORGE STRAIT * MCA 4205* (9.98)	GREATEST HITS VOL. 2 21	21
6	6	6	ALABAMA * RCA 5687 (9.98)	GEORGE STRAIT'S GREATEST HITS 21	21
7	8	8	ALABAMA * RCA 4961 (9.98)	ROLL ON 19	19
8	5	5	THE JUDDS * RECAP/DOLBY 8318 (9.98)	HEARTLAND 21	21
9	9	9	KENNY ROGERS * LIBERTY 5112 (9.98)	TWENTY GREATEST HITS 21	21
10	10	10	VINCE GILL * RCA 5614 (9.98)	BEST OF VINCE GILL 21	21
11	11	11	THE JUDDS * RCA 22784 (9.98)	COLLECTOR'S SERIES 20	20
12	13	13	GEORGE JONES * EPC 40778* (9.98)	SUPER HITS 11	11
13	12	12	GEORGE STRAIT * MCA 42114 (9.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' 21	21

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
14	15	15	ALABAMA * RCA 7170 (9.98)	GREATEST HITS 21	21
15	16	16	DOLLY PARTON * RCA 4422 (9.98)	GREATEST HITS 19	19
16	17	17	REBA MCENTRE * MCA 2789 (9.98)	GREATEST HITS 21	21
17	14	14	REBA MCENTRE * MCA 4123 (9.98)	REBA 6	6
18	18	18	THE JUDDS * RECAP/DOLBY 8318 (9.98)	WHY NOT ME 19	19
19	19	19	ALABAMA * RCA 4411 (9.98)	MOUNTAIN MUSIC 19	19
20	20	20	PATTY LOVELESS * RCA 4411 (9.98)	GREATEST HITS 18	18
21	21	21	WAYN JENNINGS * MCA 4223 (9.98)	HONKY TONK ANGEL 13	13
22	22	22	REBBA MCELTAP * RCA 4411 (9.98)	GREATEST HITS 11	11
23	23	23	RONNIE McDOWELL * RCA 4411 (9.98)	GREATEST HITS VOL. 2 8	8
24	24	24	REBA MCENTRE * MCA 6794 (9.98)	SWEET SIXTEEN 18	18
25	25	25	WILLIE NELSON * COLUMBIA 27547* (9.98 CD)	GREATEST HITS 6	6

Catalog albums are older titles which are registering significant sales. © 1991, Billboard/EMI Communications, Inc. and SoundScan, Inc.

COUNTRY
CORNER

by Lynn Shelton

SCORE BACK-TO-BACK NO. 1's for Ricky Van Shelton as "Keep It Between The Lines" explodes from No. 9 to the top of the singles chart. The song was written by Kathy Louvin, daughter of the legendary Ira Louvin, and Russell Smith. Smith, you may recall, is the famed vocalist of the Amazing Rhythm Aces classic "Third Rate Romance." Previously Shelton hit the top of the chart with "I Am A Simple Man" on July 27. This is Shelton and producer Steve Buckingham's 10th No. 1.

INSIDE THE TOP 10: Shelton owns the hottest track in the top 10, which is unusual for the No. 1 position. The top five positions are within an eye-lash of each other, and as a whole, the top 10 is a close-knit group. The second most active track within this pack is Alan Jackson's "Someday" (13-10), followed by Paul Overstreet's "Ball And Chain" (8-6), and "New Way To Light Up An Old Flame" (7-7) by George Strait.

MOVING UP THE CHART rapidly is Joe Diffie's "The Chill Of An Early Fall" (57-7). Also active are Trisha Yearwood's "Like We Never Had A Broken Heart" (25-29), Randy Travis' "Forever Together" (33-26), written by Travis and Alan Jackson, "For Crying Out Loud" (34-27), by Danie'l Daniel, and "Hurt Me Bad (In A Real Good Way)" (28-29), by Patty Loveless.

THE ALBUMS CHART: Garth Brooks' "Ropin' The Wind" continues to dominate the No. 1 position and his "No Fences" maintains a solid lock on the No. 2 slot. According to SoundScan projections, retail sales of "Ropin'" are more than 800,000 units for the first three weeks of sales and should pass the 1-million mark this week. Travis Tritt's "It's All About You" (3-9) and Alan Jackson's "Don't Rock The Jubilee" (5-4) also had active weeks at retail. Moving steadily are the Judds' "Greatest Hits Vol. II" (15-13); Patty Loveless' "Up Against My Heart" (41-28); and Alan Jackson's "Here In The Real World" (18-17).

WRITERS ARE ACKNOWLEDGED amid the feverish activity surrounding country music's week in the sun. Special note must be made of Don Schlitz being named ASCAP's writer of the year for the fourth consecutive year and to Paul Overstreet's tremendous feat in being named BMI's writer of the year for the fifth consecutive year. These two have much in common—including their many award-winning collaborations. Recently kicked off his career with a bang, Schlitz hit the charts with his recording of "The Gambler" in May 1978 on the Crazy Little Mama label. The song, which he wrote, peaked at No. 87. Overstreet, originally signed to a "jop" deal by RCA, also made a less-than-spectacular debut on Billboard's country chart in May 1982, peaking at No. 76. One again, we see that things are not always as they first appear. Congratulations, guys, for your perseverance through the good times and the bad. You are an inspiration to us all.

THE STRENGTH OF writer/artists shows no signs of letting up as 12 of the top 20 chart positions fall in this category. Most are co-writing situations. However, Mark Miller of Sawyer Brown and Lionel Cartwright write their compositions by themselves. Other writer/artists with no solo compositions on the chart are Rob Cowley, Richard Matranga (the Remingtons), Eddie Rabbit, Aaron Tippin, and Travis Tritt.



School Boys, Don Huber and Hoss Burnt gather with friends and executives at the Country Music Foundation to celebrate the release of the song "Let's Open Up Our Hearts"; proceeds from this benefit the Alexandria, Va.-based Cities In Schools national, nonprofit, drop-out-prevention organization. Pictured at the celebration, from left, are Bill Mikken, president of Cities In Schools; David Manning, president/CEO, WSIX-FM Nashville; recording artist Charis Daniels; Burnt, on-ear personality, WSIX, and co-writer of the song; Secretary of Education Lamar Alexander; and Huber, co-writer of the song.

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COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Co.) Sheet Music Dist.

11 ALL I CAN BE (A SWEET MEMORY) (Sony Inc.
BMI) HL
12 ANYBODY (Mercury/Doc, BMI)/Doc, BMI/HL
13 BACK TO BACK (Mercury/Doc, BMI)/Doc, BMI/HL
14 AS SURE AS I AM (ASCAP/Silver Swan, BMI)
15 BAMA (Mercury/Doc, BMI)/Doc, BMI/HL
16 BART ON BOARD (Oscar-Gunn/Janet, BMI)/Oscar-Gunn, BMI/Doc, BMI/HL
17 BANG YOUR HEART (Mercury/Doc, BMI)/Doc, BMI/HL
18 BE BLAME (Columbia, BMI)/Mercury/Doc, BMI/HL
19 BRAND NEW Man (Sony Inc./Mercury/Doc, BMI) HL
20 BROTHERLY LOVE (Pam-Talbot, BMI)/Map, BMI/Doc, BMI/HL
21 CAMELBACK STYLISH (Sony, BMI) HL
22 CASCADING (ASCAP/Silver Swan, BMI) HL
23 CASCADING (ASCAP/Silver Swan, BMI) HL
24 CASCADING (ASCAP/Silver Swan, BMI) HL
25 CASCADING (ASCAP/Silver Swan, BMI) HL
26 CASCADING (ASCAP/Silver Swan, BMI) HL
27 CASCADING (ASCAP/Silver Swan, BMI) HL
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99 CASCADING (ASCAP/Silver Swan, BMI) HL
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47 DON'T YOU EVER (THEN ABOUT LEAVING) (Music Corp. of America, BMI)/Incubus, BMI/Doc, BMI/HL
48 DOWN AT THE LAST SHOUT (Epic, BMI) HL
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78 IF WE CAN'T DO IT RIGHT (Wayne, BMI)/Mercury/Doc, BMI/HL
79 I THOUGHT IT WAS YOU (Sony Cross Keys, BMI) HL
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7 NEW WAY TO LIGHT UP AN OLD FLAME (Smith, BMI)/Mercury/Doc, BMI/HL
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R.O.P.E. AWARDS

(Continued from page 37)

Danny Dill, Justin Tubb, and Sheb Wooster presented in 1985, with the songwriter category. Dill received the award.

The nonperformer's music business category listed Owen Bradley, Don Pierce, and Curly Rhodes as nominees. Rhodes, who was with Cedarwood Publishing for a number of years, won the award.

Other awards presented included the Don Pierce master achievement award, which went to Huskey and "Pappy Daley," and the Ernest Tubb humanitarian award, which was presented to Biff Colie. The awards are voted on by the R.O.P.E. board of directors.

R.O.P.E. is a nonprofit organization, founded in 1983, with the primary goal of building a retirement center for musicians. According to organization president Mac Wiseman, the center would be "similar to the Motion Picture Country Home in Hollywood." The organization is composed of members of the country music industry who derive their living from the entertainment world.

**THE BEATLES AND
ABBEY ROAD:
POP HISTORY CAN
PRODUCE NO MORE
EXCITING
ARTIST/STUDIO
PARTNERSHIP**

By KEN KESSLER

It's inescapable: mentioning "Abbey Road" without thinking of the Beatles is a bit like picturing Egypt without the Sphinx. Even though the studios had been operational for over 30 years prior to the Beatles' first sessions, the group put Abbey Road on the map... so to speak.

And no other artist/studio relationship, whatever the stature of either, can equal that one—not Elvis/Sun, Sinatra/Capitol, not even Kylie/Hit Factory.



**SHINE ON YOU
CRAZY DIAMOND**

Leaving aside prejudices, personal taste, work affiliations—the Beatles were the most important recording act in history, outselling everybody else and influencing even those who allegedly disliked them.

While Buddy Holly may have been the first rocker to use a four-man lineup performing self-composed songs, the Beatles made the format a "standard." They experimented in ways that none of their contemporaries even imagined, being the first (or among the first) to use unusual instruments, release LPs in daring sleeves, issue double albums, produce fan club-only recordings, make "verité" films, start their own record label, dictate to their management or anything else which is now taken for granted in the music biz.

"Pet Sounds" may have inspired "Sgt. Pepper," but it was the latter which forever changed the face of popular music, the LP format, sleeve art, playing times and anything else you'd care to name.

Could it have happened with other than George Martin and at the Abbey Road Studios? Would events have turned out the same if the Beatles had signed with a different label? We'll never know, however much we may wish to believe that cream always rises to the top.

But we're allowed, with hindsight, (Continued on page AR-10)

Abbey Road Studio One

'There are glimmering ghosts of music history in Abbey Road Studio One, and it's a great place to have made all our recordings with the London Classical Players. In 1939, there was barely 'Early Music.' In 1961, it was all beginning. In 1991, the sky's the limit.'

ROGER NORRINGTON



Sir Edward Elgar, who performed the state opening ceremony, with a youthful Yehudi Menuhin, on the Abbey Road steps in 1931.



'I love Abbey Road because it has depth, back-up, tradition and all those things.'

PAUL McCARTNEY

What Do You Give The Studio That Has EVERYTHING
For It's 60th Birthday?



Since You Have The World's Top Engineers
It Won't Be A Pair Of Ears!



Since You Are The Most Technically Advanced Studio
It Won't Be Equipment

Can We Just Thank You For Providing Us With The Best
In Recording And Post-Production Services
Since 1931

EMI Records UK



By KEN KESSLER

"Venerable" isn't necessarily a complimentary term when it's applied to intrinsically hi-tech operations like recording studios. But Abbey Road can boast three-fifths of a century's worth of experience, the studio having "seen it all" from 78s to DAT.

And for two-thirds of Abbey Road's working life, Ken Townsend has charted the changes—starting at the bottom and now residing at the top.

Judging from the photographs taken in the early days, things were pretty formal, even through into the 1950s. But Townsend recalls that: "It wasn't stuffy, in actual fact. Jacket and tie; the engineers wore white coats. The balance engineers didn't always wear white coats but the technical staff did.

"It prompted that remark of Winston Churchill, who came here before the war and said, 'My God—I thought I was in a hospital, not a studio.'"

Townsend adds, "It was always a good, friendly atmosphere. It was only the dress. There weren't many studios



GM Ken Townsend

Studio Chief's 40 Years At Abbey Road: FROM BLACK ART TO HI-TECH SUPREMACY

and to be in a recording studio was a bit of an honor. It was something of a black art.

"We weren't allowed to talk to Decca engineers. Certainly if you were talking to the opposition, you'd be in trouble. There was an agreement at one time that nobody

could go from Abbey Road and join Decca or vice versa because there was an embargo between the two companies on taking on staff—or so we believe. That, obviously, doesn't happen any more."

But there's also the impression that Abbey Road was only an extension of EMI, its clients almost exclusively under contract to the label.

Townsend: "If you turn the clock back to how recording started, to the old days, there were only a very few studios and every one was linked to a record company. Each made its own equipment, its own microphones, tape machines and it was all very, very much part of a small in-house situation. The actual recording part was a link in the service chain within the process.

"That changed dramatically in the late '50s and early '60s in particular. But around 1955, say, I estimate there were less than 10 studios in this country in total. Maybe there were just two then creeping up as independent studios, small ones. It was when equipment became available from manufacturers such as Studer, or

(Continued on page AR-7)

"Abbey Road—studio of studios—house of 25 of my Top 40 hits, and for 20 years my 'home from home' whether I'm living on either side of the Atlantic or working on either side of the glass."

ALAN SHACKLOCK, Producer



"Dear Abbey Road—you demanded, and took, a great deal; but you gave much more back. I am proud to have been part of you and I thank you and salute you in your history of magic."

GEORGE MARTIN

"WISHING KEN AND EVERYONE
AT ABBEY ROAD
A VERY HAPPY 60TH ANNIVERSARY"
WITH LOVE FROM
KATE BUSH



abbey road



BOB DYLAN



LUIS COBOS with the Royal Philharmonic Orchestra.



DEACON BLUE



CLIFF RICHARD, a 1963 photo.



PET SHOP BOYS

PETER & GORDON (Peter Asher, right, and GORDON WALLER) made the 1964 No. 1 "A World Without Love" at Abbey Road.



PAUL SIMON

ERIC CLAPTON



KIRI TE KANAWA



STEVIE WONDER, who recorded with Julian Lennon for the musical "Time", with (left) producer DAVE CLARK.

SIMON RATTLE at "Porgy & Bess" recordings.



CHESNEY HAWKES recorded his U.K. No. 1 "The One And Only" in Studio Three.



A-HA



The late JACQUELINE DU PRE and her then husband DANIEL BARENBOIM recording Brahms cello sonatas in 1967.





CONGRATULATIONS



Apple Corps Ltd.

EMI Classics celebrates 60 years of Abbey Road

Highlights for Autumn 1991,
all recorded at the world's most famous studios.

BERLIN
Annie Get Your Gun
Kim Criswell
Thomas Hampson
Ambrosian Chorus
London Sinfonietta
John McGlinn
CDC 7 54206 2

BRAMMS
Symphony No 1
Song of Destiny
Antonián Chorus
The London Philharmonic
Wolfgang Sawallisch
CDC 7 54209 2

CHARPENTIER
Te Deum
Magnificat
Dawn Upshaw
Ann Murray etc
Academy Chorus and
Academy of St Martin
in the Fields
Neville Martinson
CDC 7 54284 2

DEBUSSY-VILLA-LOBOS
GLAZUNOV etc
Saxophone Concertos
John Harle
Academy of St Martin
in the Fields
Neville Martinson
CDC 7 45301 2

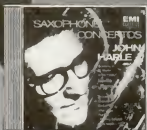
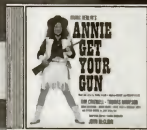
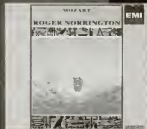
JANÁČEK
The Cunning Little Vixen
Lillian Watson-Thomas Allen
Chorus and Orchestra of the
Royal Opera House,
Covent Garden
Simon Rattle
CDC 754212 2 (PCD)

MOZART
Piano Concertos
Nos 34 & 35
Mehryn Tan
London Classical Players
Roger Norrington
CDC 7 54296 2

MOZART
Wolffian Concerto No 1
Sinfonia concertata
Anne-Sophie Mutter
Stans Giermans
Academy of St Martin
in the Fields
Neville Martinson
CDC 7 54302 2

MOZART
Die Zauberflöte
Anthony Rolfe Johnson
Dawn Upshaw
Andreas Schmidt
Cornelia Meutzmann
Schütz Choir
London Classical Players
Roger Norrington
CDC 7 54287 2 (PCD)

J. STRAUSS II
Overtures & Waltzes
The London Philharmonic
Franz Welser-Möst
CDC 7 54089 2



abbey road

STUDIO CHIEF

(Continued from page AR-3)

mixing consoles from Neve and so on that there was a great boom in recording studios. It became a way of people actually making money as a business.

"In the past, Abbey Road and the Decca Studios at West Hampstead were very much a part of the facilities used by the artists, and the only artists who really went there were your own artists.

"We did start doing third party work in the '60s. There was a custom recording department here for a while, doing very, very small recordings—not really for other record companies but for private people who wanted a recording made.

"I remember a Major Beddington-Berens, who used to come in every Christmas and make a song—annual love songs. He was a nice old chap. I think he was the managing director of a major bank and it



"It was a very magical experience. I felt tremendous vibes in there, both positive and negative. You know it's built on ley lines, which means there are very powerful forces at work."

KATE BUSH



"In 1963, we were awestruck. Today, just walking up the front steps still gives us a buzz."

THE HOLLIES

was quite amusing to see him come in and record these things.

"I remember him saying once, 'I've got to think of this microphone as my girlfriend and that I'm really in love with her.' And he'd sing his songs. He used to have about 500 copies made and give them away as Christmas presents to all his friends."

But Abbey Road, like every other studio owned by a major label, opened its doors to "outsiders." The studio runs as an autonomous division of EMI, with its own profit-and-loss columns and levels of performance to maintain as a business in its own right, so the ratios have changed dramatically.

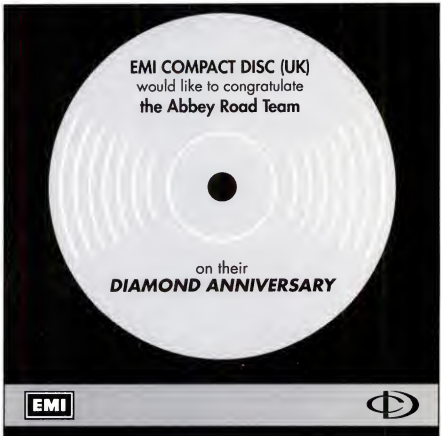
Says Townsend, "In the classical field, we have a much higher percentage of EMI art-

(Continued on page AR-8)

MUSIC FOR PLEASURE
EMI

CLASSICS FOR PLEASURE
EMI

MUSIC FOR PLEASURE congratulates ABBEE ROAD STUDIOS for 60 years a cut above the rest!



EMI COMPACT DISC (UK)
would like to congratulate
the Abbey Road Team

on their
DIAMOND ANNIVERSARY

EMI



EMERSON
CORPORATION

KEN AND WYCOMBE WANDERERS F.C.
LENNY LOVE
LENNY ZAKATEK
Kenny
CONGRATULATIONS
SENJI KASUYA
Senji



abbey road

STUDIO CHIEF

(Continued from page AR-7)

ists than we do on the pop side. Overall, our third-party work is probably 60%-70%.

"In fact, on the pop side over 90% is third-party work. But we've always had a strong allegiance with the EMI classical artists. We have very strong links with them and we hope to continue that in the future."

The Beatles presence at Abbey Road made it the most famous studio in the world and increased its cachet. And even though it all ended over 20 years ago, the wall surrounding the studio's parking lot is covered with graffiti from fans of the Fab Four.

So was there a down side to being so closely associated with the Beatles? Did it ever work against the studio?

Townsend: "It's frequently worked against us. Even now a lot of people think the only artists we ever recorded here were

the Beatles. And they say, 'Oh, Abbey Road—the Beatles' studio.' It immediately comes out as a comment.

"It's very difficult for us because, obviously, the Beatles are very much a part of our history. We made 191 of their 210 songs here, after all, and they were very much a part of Abbey Road in the '60s.

"But bear in mind that during that period there was a tremendous number of other artists who were making successful records for EMI: the Hollies, who made 24 hit singles here, Gerry & the Pacemakers, Matt Monro, Shirley Bassey and then, Pink Floyd made 'Dark Side Of The Moon.' All these artists, very famous artists, who have made records here and yet, because the Beatles have this name, they always think of it as the Beatles' studio.

"It's been a bit of a drawback in some ways, but we're very proud of the fact that we did record the Beatles."

Townsend says, "We continue



"I've seen grown men reduced to tears upon setting foot in Studio Two. Every musician in the world wants to work in 'The Beatles' Studio' and I'm so pleased I got to do so."

CHRISSIE HYNDE

repainting that wall outside every so often. You wouldn't believe, even after just three weeks, the amount of writing on it. We get people from all over the world writing on that wall.

"From Russia even—more and more Russians are traveling now—and the Chinese, Japanese and Americans in particular. But from all over the world, people come up to write their names. So we paint it white ev-

ery now and again, to give them a clean blackboard so to speak."

Then there's the frequent screech of brakes as motorists avoid tourists taking photographs on the crossing outside. "It's got to run to millions now, the people who've had their pictures taken on that zebra crossing.

"Some artists get involved, (Continued on page AR-12)



"Not only is Abbey Road one of the greatest studios in the world, it's the most accommodating. When I recorded with Roger Daltrey there in 1984, we were nervous about meeting and working with each other. The kind folks there sensed this. Knowing Roger and I are avid ping-pong players, they dragged out a table—we had a great time and our recording sessions were fantastic."

MEATLOAF

"Congratulations on the 60 years. Abbey Road gave me my first opportunity to 'sit between the speakers' and since then I've been hooked. I should have got a proper job, like my dad said!"

JOHN LECKIE,
Producer

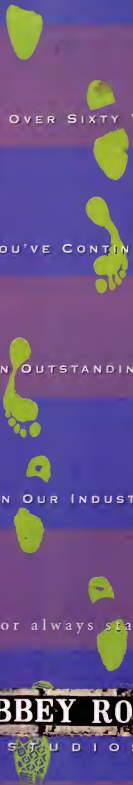
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abbey road

THE BEATLES

(Continued from page AR-1)

"Memories of Abbey Road will remain special because of what we achieved there."

WILLARD WHITE, Opera Star

to shake our heads in disbelief if we look back to 1962, when the Beatles entered a studio more accustomed to dealing with traditional tasks like recording classical musicians or comic acts or the well-behaved, if somewhat lame artists which passed for British rock n'roll prior to the arrival of the Fab Four.

The time frame is important, because growing up alongside the Beatles was "real time" and you could watch (or, rather, hear) the metamorphosis from mere pop band to "Troubadours of the Gods." It's only when you look back and realize that the move from "Please Please Me" to "A Day In The Life" was a mere four years.

To put that sort of evolution into perspective, think of what, say, Madonna released in 1987 and what she's doing now. Or, if you want a real shock comparison, liken the mere 12 months from "Michelle" to "Strawberry Fields Forever" versus U2's growth over an entire decade.

The Beatles' adventures at Abbey Road, recounted as anecdotes in—literally—hundreds of biographies, are familiar to the faithful. George Martin's initial reactions to a bunch of independent young men in an era of near-puppets, the substitution of another drummer for Ringo Starr during the "Love Me Do" sessions, enjoying 40 outside musicians just to play the fade-out of "A Day In The Life," images of Yoko Ono lurking in the studio—it's the history of the band, not just their time at Abbey Road. Because, touring apart, they all but lived there.

The statistics best illustrate this inseparability; why the equation is: Beatles = Abbey Road. The Beatles' catalog is the crown jewel, the most impressive body of work in all of popular music. And with the exception of their pre-"Love Me Do" recordings and the "soundtrack" which became "Let It Be," everything they produced was recorded in London North West Eight. Or, for the numbers freaks, 191 out of 210 songs.

Perhaps the benefits were mutual. Whether or not Abbey Road represented the state of the art at any time during the 1960s is not important. What does matter is that the Beatles quickly earned the right to exploit everything at their disposal.

With George Martin's experience, guidance and willingness to give the Fabs free rein, they were able to produce such masterpieces as "Sgt. Pepper" on a four-track machine which, by today's standards, barely merits the description "primitive."

There's no doubt that the atmosphere at Abbey Road benefited the Beatles; how did they benefit Abbey Road? According to Ken Townsend, with what may be an apocryphal tale, there was an episode toward the end of the Beatles career which changed forever the working conditions at Abbey Road.

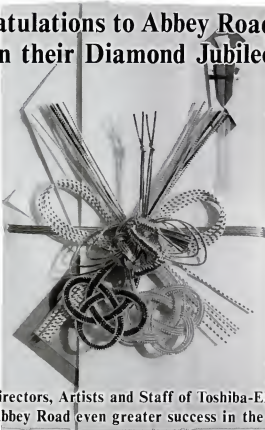
The lads were grouped in the control room of Studio Two, when someone asked, "Is everything all right?" John Lennon—who else?—said: "No."

"What's wrong?"
"The toilet paper. It says EMI on every sheet and it's hard and shiny."

Since then, Abbey Road has fitted its facilities with only soft toilet tissue.

祝

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The Directors, Artists and Staff of Toshiba-EMI Ltd. wish Abbey Road even greater success in the future.

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came out of
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TO KEN AND ALL
OUR FRIENDS.

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**Bobby
Elliott**

**Tony
Hicks**

**Allan
Clarke**



Abbey Road - you and me
still standing -

Rock on!

Luv

Cliff Richard



abbey road



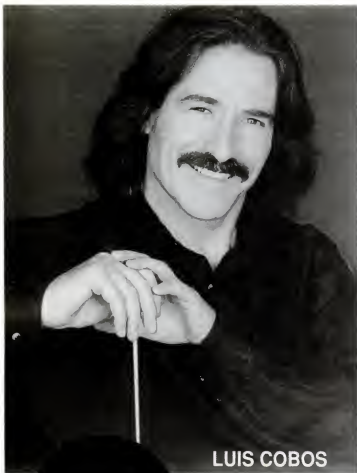
"I really appreciated the creative atmosphere and professionalism at Abbey Road while I was creating the score for 'The Last Emperor'."

RYUICHI SAKAMOTO



"Working at Abbey Road was one of the most enjoyable experiences of my career—I'll be back."

FEMI JIJA,
Producer



LUIS COBOS

Thanks to
Ken,
John Kurlander,
Colette and all my very good friends
of Abbey Road Studio.

Luis Cobos

STUDIO CHIEF

(Continued from page AR-8)

too. The Red Hot Chili Peppers did it totally in the nude—just ran across there in broad daylight. We heard screams from the neighbors. And they weren't actually recording at Abbey Road, either, though they are EMI artists."

Townsend says, "We find all this rather amusing. You can knock them [tourists] over, because it happens to be 'the Abbey Road zebra crossing.' You hear the screech of brakes a couple of times a day and the motorists are wondering what on earth those people are doing. There are less tourists this year due to the recession, but there's still a lot of them around."

"Interest is still very strong. I'm very mindful of the fact that if we weren't a recording studio, we could probably open our doors and be a tourist attraction. Maybe in 30 or 40 years time when studios decline a bit, that's what EMI might decide to do."

"We certainly don't want to do that now, and it's why we don't want to dramatically change Studio Two."

Even so, Abbey Road supports the cutting edge of studio technology, having undergone major changes especially during the last 10 years.

He says the major overhaul was in 1988. "A substantial overhaul, that. The biggest upheaval was when we totally gutted the front part of the building and built a new Studio Three. We installed a Sonic Solutions room, revamped reception—there are those people who still like the old pokey reception area, but we have to move with the times."

"But before that we were always updating mixing desks, equipment, control rooms and so on, and what we're doing now, almost every other month, is re-doing another one or other of our 22 operational rooms. Currently we're working on Room Four, one of the re-mixing rooms."

"I look forward to the day when we haven't got a builder's skip parked out in front."

Ken Kesler is a freelance writer and Contributing Editor to *Hi Fi News & Record Review*.

abbey road



Abbey Road's Success Formula: STATE-OF-THE-ART TECHNOLOGY LINKED TO STAFF EXPERTISE

By RICHARD ELEN

can be varied according to need.

There can be very few recording studios with such a unique image as that of EMI Abbey Road Studios. Thanks to the Beatles, the vast majority of whose hits were made inside these walls (generally, in fact, in Studio Two), not only the facility but also the familiar crosswalk outside have passed into music industry history.

Such fame is entirely justified but, by the same token, it can give the wrong impression. If historical notoriety leads you to think of Abbey Road as an old building steeped in London fog, where great hits were made by the Fab Four and other EMI artists in the 1960s, then you know a part of the story, but only a small one.

The history of Abbey Road Studios is six times as long as

"Happy birthday to Abbey Road. Thanks for the many happy memories."

SIMON RATTLE

the decade of the '60s; the times when men in white stood behind huge control knobs on the front panels of antiquated tube tape machines, behind the glass in clinical gray-green rooms, have passed into history no less than horse-drawn carriages that rattled along this wide airy street to the northwest of London when this fine building was constructed over a century and a half ago.

Instead, Abbey Road has been the times—is often no less than horse-drawn carriages that rattled along this wide airy street to the northwest of London when this fine building was constructed over a century and a half ago.

IN THE BEGINNING
The EMI recording facility at Number 3, Abbey Road, St. John's Wood, was opened by famed British composer Sir Edward Elgar on Nov. 12, 1931. Ken Townsend has been general manager at the facility for some years but not that long. However, he knows the story well. "At that point in time," says Townsend, "it was a unique facility as it was based so near to Central London."

"Until the growth of multitrack recording in the 1960s, Abbey Road was purely an in-house recording facility for EMI artists. But with the rapid expansion of popular music in the '60s, independent studios began to appear in Britain and the major record companies started using them in addition to their own studios."

EMI, like many other British labels, started off as a classical record company. But as different types of music emerged on record, the material recorded at Abbey Road changed. Today, around 75% of the music recorded at the facility is in the contemporary rather than the classical field.

Says Townsend, "When Ab-

(Continued on page AR-14)

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abbey road



From its start in 1931, Abbey Road Studios has had mobile recording units—here's the first in a long line.

TECHNOLOGY

(Continued from page AR-13)

by Road opened, there were three studios. Studios One and Three were for classical recording, while Studio Two was designed for dance bands and singers like Gracie Fields.

Sixty years later, there are four studios on site. "Three are devoted almost completely to popular repertoire, while Studio One is used not only for classical recording, but also for orchestral recording of pop work and major motion pictures," says Townsend.

LOCATION RECORDING

In addition to the four main studio areas, there is a thriving location recording division—dating back to the very beginnings of the studios—which specializes in classical recording and the coverage of special events.

On Aug. 2, 1990, for example, a special concert was held for the Queen Mother's 90th birthday. Recorded entirely digitally by an Abbey Road location team, it took place in the ballroom at Buckingham Palace, with the temperature in the '90s, with Ray Lppard conducting the English Chamber Orchestra in a program of music by English composers. Included in the program was an unusual rendition of Britain's National Anthem, coupled with a cello suite by Rostropovich!

Abbey Road's local recording teams have access to the entire range of equipment available at Abbey Road, analog and digital, as well as having four of their own DDA consoles. Unlike some "mobile" recording facilities, which are essentially mobile control rooms, Abbey Road's location facilities mean just that: the gear is loaded into one of the studios' two Mercedes trucks and unloaded at the recording location, where it's set up in a suitable room, with monitors, mixing consoles, recorders and the rest. This is a common method of recording classical music in Britain, but Abbey Road's trucks have also travelled from St. John's Wood to the far corners of the world.

THE STUDIOS

Studio 1
Studio 2
Studio 3
Studio 4



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TECHNOLOGY

(Continued from opposite page)

ment you like: digital or analog, 16, 24, 32, 48 or more tracks, and there's digital stereo or analog half-inch and quarter-inch at any speed. This is the case in any of Abbey Road's rooms.

Chances are that the equipment required is owned by the studio and, if it isn't, it can be rented in. The standard monitoring is a set of 808 speakers by Bowers and Wilkins, one of Britain's leading loudspeaker manufacturers. Their products are renowned for their performance in the orchestral recording environment. But you can have any monitors you like, large and small.

The standard configuration is for surround recording, as one of Studio One's main features is the ability to record music to picture, with a 44-foot screen. Extensive video facilities and 35mm film projection are available from a room upstairs along with synchronisation systems, its own DDA console and transfer machines for virtually any

(Continued on page AR-16)



Paul Young

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at
Abbey Road
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**Ken Townsend, General Manager
Abbey Road Studios, London, England**



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abbey road

TECHNOLOGY

(Continued from page AR-15)

normal format, plus a few unusual ones. Dolby Surround is a standard requirement in Studio One, for example.

The room itself is vast: the floor area is 94 feet by 5.6 feet, and it's over 42 feet high. It'll accommodate 150 musicians with ease. A full orchestra and chorus is no trouble. The reverb time of 2.4 seconds makes it an ideal acoustic for orchestral work. "Strings, brass and other orchestral sounds are really enhanced," says Townsend.

Studio Two is rather more restrained in size—58 feet by 37 feet and 28 feet high—but it is still airy and full of space, designed originally as it was for dance music recording. De-

pending on the type of the music being recorded, it will handle up to 55 musicians.

Here, too, the studio has been re-designed in the last few years and today is very little like the room in which the Fabs recorded their massive hits. In the upstairs control room is another SSL 4000E with up to 56 inputs but here, reflecting the primary usage of the room for contemporary recording, the monitors are by Roger Quested. But once again, what is needed for use on a session is essentially unlimited.

About 100 recordings made in Studio Two have reached No. 1 in the U.K. charts, and there have been literally thousands of hits made there, beginning with Eddie Calvert's "Oh Mine Papa" in 1954.

(Continued on page AR-17)

"I've produced many artists at Abbey Road, including Siouxsie & the Banshees, Marc Almond, Beautiful South and Everything But The Girl. I like the studio so much I bought the gear."

MIKE HEDGES, Producer



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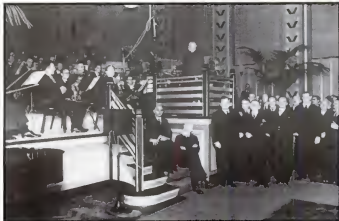
TECHNOLOGY

(Continued from page AR-16)

Studio Three is the most recently re-designed of the studios at Abbey Road. It features a unique two-level construction, with a balcony overlooking the studio area situated over the control room. The studio is very comfortable, at around 40 feet by 30 feet, with a height of 18 feet—enough for some 30 musicians, although in fact the usual number is a good deal less than that. The console here represents a break from tradition in a sense: the manufacturer of this impressive 64-input board is Lancashire-based Calrec, well-known for their broadcast and custom recording consoles. It features AMS automation. Again, the monitoring is Quested, this time in a three-speaker configuration.

Upstairs at Abbey Road is the most recent of the four studio areas, the Penthouse Suite. The impression gained on entering the room is of being in a comfortable, rural, residential facility like many scattered around the British countryside.

Leafy views lie outside the windows and it's easy to forget that you're just minutes from the bustle of Central London. In fact, Abbey Road truly is a residential facility, with rooms available in the building next door for easy access to the studio complex. The Penthouse Suite houses a 32-input Neve 8128 console and JBL monitors. Its size and facilities make it ideal for rock bands and high-tech recording with MIDI and sequencing systems.



A break in the very first recording session held, 1931, in Studio One.

DIGITAL MASTERING & PREMASTERING

If thinking of Abbey Road as the world's top studio in the 1960s is only half the story, simply thinking of it as four studios, fully-equipped for the 1990s, is still not the whole tale. In addition to the main rooms and the location recording facility, there are literally dozens of other rooms. Very often these are used for audio post-production of some kind. Ten years ago, these rooms were limited to a few disc-cutting suites and a specialized room for rejuvenating old recordings and 78s. But the advent of digital audio in general, and compact disc in particular has changed all that.

Digital techniques have come into their own at Abbey Road to such an extent that today virtually all the stereo master tapes

(Continued on page AR-16)

CONGRATULATIONS



OF EXCELLENCE



"It's my 10th anniversary of recording at Abbey Road—10 albums selling more than 10 million around the world. Abbey Road is, in fact, the best studio in the world and my second home. I've worked there with Plácido Domingo, Julio Iglesias, the Royal Philharmonic and the London Symphony, among others."

LUIS COBOS

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abbey road

"Abbey Road has been like a second home to me for 20 years. Studio One has a unique sound which is perfect for orchestral recordings and the new Studio Three is one of the best I've ever worked in anywhere. But any studio is only as good as its engineers and staff and Abbey Road's are some of the very best."

JEFF JARRATT, Producer

TECHNOLOGY

(Continued from page AR-17)

produced at the studios are digitally recorded. The process has taken a little over a decade and, of course, there are some areas where analog is still the order of the day.

Abbey Road has four Mitsubishi 32-track machines and two Sony 24-track digital recorders for example, but in the present economic times a good 50% of clients still prefer to use analog multi-track with the advantage of the third-generation noise reduction systems like Dolby SR, of which the facility possesses over 32 channels.

On the stereo front, Abbey Road has the latest Mitsubishi 20-bit open-reel machines with Philip Drake converter technology for additional quality but by far the most common format for mastering is the Sony U-Matic based 1610/1630 system, still the standard for CD premastering.

There are simply dozens of these Sony processors at Abbey Road, some attached to editing systems like the DAE-1100 and DAE-3000 and Philips PQ-subcoding systems, others available for mixing and conventional lacquer or DMM disc-cutting. There are also a lot of DAT (Digital Audio Tape machine around—although it's usually used for making reference copies, some people do master on DAT.

Latest of all are the computer-based hard-disc editing systems like the Sonic Solutions Sonic System, which runs on Apple Macintosh computers and offers one of the most sophisticated mixing and editing front-ends around. There are three Sonic Systems at Abbey Road, one of which has the full "NoNoise" facility for reconstructing old or damaged recordings and removing their noise content. In addition, there are two of the British-made Cedar systems, especially suited to noise removal in the reprocessing of 78rpm discs.

When Abbey Road first got into digital audio, it was through the efforts of EMI's Central Research Laboratory. In the very early 1980s, there was an experimental digital mixing console at Abbey Road with some innovations that have still to appear on commercial products. The recording system was a vast converted data tape transport, affectionately referred to as "Daleks" after the popular "Doctor Who" BBC television series.

There is still a "Dalek" at Abbey Road, and old CRL-format tapes can still be transferred to more modern media, but the experimental console is no more. From the "Daleks," Abbey Road went on to acquire a number of JVC U-Matic based processors. Very quickly these became the standard medium for EMI classical recording, straight to stereo, and in just a few years no less

(Continued on page AR-20)



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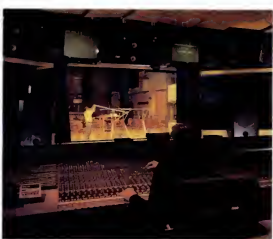
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David Flower Sound Engineer Abbey Road Studios

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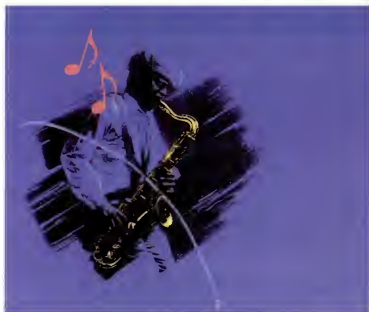
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"Until the growth of multitrack recording in the 1960s, Abbey Road was purely an in-house facility for EMI artists. But the rapid expansion of popular music, and the arrival of independent studios, changed things dramatically."

KEN TOWNSEND



TECHNOLOGY

(Continued from page AR-18)

than 100% of EMI classical recordings, either on location or in the studio, were being made entirely digitally.

Initially the JVC system was chosen because of its superior editing facilities, but it quickly became obvious that the Sony 1610 was becoming the standard for stereo, and particularly for CD premastering. This year, the JVC systems are being donated to a charity school for recording and the performing arts near London.

The cutting lathes are still there, of course, and so is the room for 78 transfers—the latter now boasts a Cedar system along with its drawer of stylus and its backwards EMT turntable (sometimes better quality playback from a 78 can be obtained by transcribing the disc in reverse). One room has a DMM lathe and a full Sonic Solutions system, plus Sony digital EQ, so recordings can stay in the digital domain until the very last minute, while another room offers both DMM and traditional lacquer cutting and also has a Sony DAE-1100 digital editor.

Completing the vast gamut of facilities at Abbey is a unique real-time cassette transfer room, featuring no less than 60 three-head cassette recorders and virtually any source machine that could be requested.

All the recorders are hooked up to an automatic sensing system that continually monitors the quality of each cassette and allows all the machines to be controlled from a central point. A computer running software designed in-house allows for computer-generation of cassette labels for a totally professional finish.

PEOPLE MAKE

THE DIFFERENCE

Last but not least, the studio is full of staff who know exactly what they're doing. It's a tradition that goes back to the days of the men in white coats, of course. But today, the engineers and assistants have to know the ins and outs of the latest consoles and digital recording systems—without losing sight of the music.

Office and booking people have to know what's going on in all the rooms in the building, shuffling sessions and equipment around so that everyone can work in the room they want, with the gear they want, and the people they want.

Downstairs there's a full restaurant and bar to complete the picture. That unique combination of people and facilities is what makes Abbey Road Studios great. And it's one of the few things, apart from the building itself, that hasn't changed in 60 years at the top.

Richard Elen, a partner in *Creative Technology Associates*, a *Somerset-based consultancy organization*, is a former editor of *Studio Sound* magazine.

Congratulations Abbey Road On 60 Years Of Success



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SONIC SOLUTIONS
San Francisco, CA

George Martin's Long & Winding Career Ex-Beatles Producer Keeps Sound Fresh At AIR Studios

BY BEN CROMER

LONDON—"I've never been one of those guys who sits in the middle of the room and says, 'Listen to that cymbal, isn't that a fantastic sound?' I think music is the most important thing of all," says producer George Martin. "And I think if you can do service to music through your techniques, through your technology, then that's what your aim should be."

To Martin, technology is only a means to an end. (Commander of the British Empire) for his contribution to British music, Martin views record production as a painter would a blank canvas. "I like to paint aerial pictures. I always think in terms of seeing my sounds."

Martin has seen technology change dramatically from his early days of recording the Beatles on two-track to his present state-of-the-art AIR Studios. Now firmly rooted in the digital future, Martin retains a fondness for the analog past.

A classical musician trained at the Guildhall School of Music, Martin's career began in 1950 as assistant to the head of AIR at EMI's Parlophone Records. By 1955, Martin was head of the Parlophone label, a weekstepchild to EMI's powerhouse: the HMV (His Master's Voice) and Columbia labels.

It was there that Martin signed and began producing the Beatles, but it was not until 1964, and "Sgt. Pepper's Lonely Hearts Club Band," that the group began using four-track.

"I tended to put the bass and drums together [on one track] and the guitars together on another track and keep two tracks for voices so that one track would be lead vocal and the second track would be backing vocals plus guitar solos or whatever," he recalls. "But we'd generally start off with the backing on two tracks and then elaborate it from there. When we wanted anything more complicated than that, either we compressed more onto one track to begin with or we went from a four-track to another four-track, which is what we did mainly on 'Pepper.'"

That visionary album demonstrated how far the Beatles and George Martin had come. For in-

stance, to evoke a circus atmosphere in "Being For The Benefit Of Mr. Kite," Martin had to satisfy John Lennon's desire to "smell the sawdust." So, as he often did, Martin improvised. "I wondered how we'd actually get a steam organ playing the sounds but you couldn't so we just sort of faked it on various organs at different speeds, me playing one, John playing another."

To increase the effect, Martin transposed recordings of steam organs playing Sousa marches to create a musical kaleidoscope. "I got [recording engineer] Geoff Emerick to cut them up into 15-inch pieces roughly a second each. I said, 'Now throw them up in the air, pick them up again, and stick them back together,' and made up a kind of melange of sound that when you played it

with AIR Monserrat, a recording studio la resort that was destroyed by Hurricane Hugo in 1989. The new AIR London, scheduled for completion in 1990, will be three times larger than the present facility.

"I think that the way that recording studios have been going is that the medium studios are being squeezed out of the market because there are too many of them. On the bottom end of the market there are far too many home studios which are doing what professional studios used to do, so what is lacking is a place where a big orchestra can make really good ambient sounds efficiently."

He cites Abbey Road and CTS Studios in Wembley as numbering among the few remaining big rooms, but notes that these places are always in demand.

AIR London's new studio will use Mitsubishi 32-track and Sony 48-track digital recorders, as well as Martin's beloved Neve desk. The console is one of a number of boards designed by Rupert Neve specifically for Martin, and the only one still in Martin's hands. "Those three desks were unique and I don't think there'll ever be anything like it again because they were so labor-intensive you couldn't possibly produce one now without spending an absolute fortune."

Martin is ambivalent about current recording technology.

"I do really prefer the sound of analog. I'd operated desks, they had a warmth, it wasn't a true sound. I'm not sure today's sound is even more true, to be honest. I think we've gone a bit the other way; it's a bit too clinical but there was a warmth with valve recording which you cannot get with transistors."

Not surprisingly, Martin also prefers the old Neumann valve microphones. "They're like gold dust now. And we still use them. Funny enough, there hasn't been a great advance in microphones, nothing like there has been tape."

While acknowledging his preference for analog, Martin praises the cleanliness of digital recording. "I think the main reason we has got to be digital. I think digital has got to improve, we've got to have more headroom or a way of finding more headroom in tape, our present sampling rate. I think that will happen and we'll get a better sound and I think analog will eventually die."

**PRO
FILE**



George Martin, heading up the expanding AIR Studios. (Photo Phil Dent)

you didn't hear a Sousa march anymore but you did actually hear a cacophony of steam organ sounds... and it worked."

Although Martin was one of the prime components of the Beatles' success, he felt EMI was not paying him accordingly. "EMI was run by a lot of gentlemen on the main board who had no concept at all about what recording was about and they paid their staff remarkably badly, including me, so that by the time 1962 came along I was still making less than 3,000 pounds [\$5,000] a year."

In 1965, Martin formed Associated Independent Recordings, or AIR, with John Burgess and Ron Richards from EMI and Peter Sullivan from Decca. The Beatles' breakup in 1970 allowed Martin the freedom to produce other acts, including albums by Jeff Beck, John Fogerty, and Cheap Trick.

In 1969, Martin and company invested in a companion venture: AIR Studios in London. The success of AIR London led to expansion to the West Indies in 1979

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AES SEMINARS

(Continued from page 45)

NARAS is presenting two workshops Oct. 5 at the Equitable Center Auditorium.

The first, moderated by Murray Allen, will explore the audio aspects of the Grammy Awards and will feature members of the Grammy production team, including Randy Ezarati, Ed Greene, Kooster McAulister, Hank Neuberger, and Andy Stauber.

The second NARAS panel, "A Master Class in Modern Engineering and Production Techniques," moderated by Bruce Swedien, will feature producers Phil Ramone and Hugh Padgham, and engineer Roger Nichols.

SPARS is hosting an educational conference Oct. 4 at which it will distribute a draft of guidelines for audio recording studio organization, intended for use by studio managers and educators in planning curricula (Billboard, Sept. 29).

More than 140 technical papers will be presented on a wide range of subjects, including digital electronics and technology, architectural acoustics, psychoacoustics, sound reinforcement, measurements, loudspeakers, signal processing, and microphones.

A workshop on digital workstation power users will be chaired by John Monforte of the Univ. of Miami in Coral Gables, Fla., and features comment from approximately 14 workstation manufacturers.

Workshops on forensic audio and new cable designs will also be presented.

Six technical tours will run during the course of the convention, including WQXR's new broadcasting and production facilities, the Lincoln Center sound archives, Video Mix postproduction facility, and the Consumers Union audio testing labs. **SURAN NUNZIATA**

PROS EYE NEW PRODUCTS

(Continued from page 45)

new gear. "All the [purchasing] decisions are made on actually having a piece of gear in your facility and how it pertains to your facility," says Stephens. "I don't think a direct sale pertains to the convention itself. It's a good promotional tool and it's good to meet the sales people you're speaking with. It makes things a little warmer."

Stephens is looking forward to some of the new digital technology expected on the exhibit floor, as well as new generations of direct-to-disc recording systems and CD recorders.

"I'm also hoping to be able to find the booth I want to see," quips Stephens. "Last time it was in New York I was only able to spend about an hour viewing what I wanted to see and the rest of the time trying to find the booths."

Tony Arf, owner of Power Play Studios in Long Island City, N.Y., plans to keep an eye on digital. "I'm very excited about AES," says Arf. "I'm looking into more digital recording, editing, and mastering. Studer is showing its recordable CD, and I think it would be a very desirable piece of equipment in the studio. It would be great to have a client be able to" *(Continued on page 58)*

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producer and studio owner, Allen Sides, and the Sony PCM-3348 DASH 48-track recorder, the wisdom of buying one could hardly be called conventional.

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Bob Ludwig

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PRO AUDIO

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 5, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	RAP
TITLE Artist/ Producer (Label)	GOOD VIBRATIONS Marky Mark/ D. Waiberg (Interscope)	RUNNING BACK TO YOU Vanessa Williams/ K. Hairston, T. Cole (Wing)	WHERE ARE YOU NOW Clay Black/ J. Stroud (RCA)	MAKIN' HAPPY Crystal Waters/ Basement Boys (Mercury)	O.P.P. Naughty By Nature/ Naughty By Nature (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	CHAPTOWN (Roxbury, MA) Leo Okake	D.&D./MARATHON (New York) Kieran Walsh/ C. Demers W. Schillingar/ N. Wells	DIGITAL SERVICES (Houston, TX) Lynn Peterzell	BASEMENT BOYS (Baltimore) Jay Steinhour	UNIQUE (New York) Angela Piva
RECORDING CONSOLE(S)	N/A	MCI 636/Neve V Series	SSL 6000 G Series	Allen Heath Saber	SSL 4056 G Series
MULTITRACK RECORDER(S) (Noise Reducten)	N/A	Sony APR 21/ Otari MTR-90	Otari MTR-90	Tascam MS16	Studer A-800 Mark III
STUDIO MONITOR(S)	N/A	UREI 813/Tannoy SSMU	Yamaha NS10	UREI 813	Westlake
MASTER TAPE	N/A	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	NORMANDY (Warren, RI) Tom Soares	PLATINUM ISLAND (New York) Bob Rosa	DIGITAL RECORDERS (Nashville) Lynn Peterzell	TANLEWOOD (Chicago) Steve Hurley	UNIQUE (New York) Angela Piva
CONSOLE(S)	SSL 4000 E Series	SSL 4000 E/G Series	Neve VR 48	MCI 652	SSL 4056 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reducten)	Sony JH24	Sligler A-800 Mark III	Mitsubishi X-850	Aks S-1000	Studer A-800 Mark III
STUDIO MONITOR(S)	Gauss Modified	UREI 813B Tannoy DMT 12	Yamaha NS10	Tannoy System 8	Westlake
MASTER TAPE	Ampex 456	Ampex 456	JVC	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	HIT FACTORY DMS Herb Powers	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	HIT FACTORY DMS Cris Gehring
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	PDO	JVC	PDO	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	HTM	Songpress	HTM	WEA Manufacturing

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COLOR ME BADD BEBE & CECE WINANS TOM PETTY GLADYS KNIGHT LISA FISCHER LATIN ALLIANCE DAMIAN DANE PEBBLES
TRACIE SPENCER LUTHER VANDROSS RHYM SYNDICATE GUY KMC KRU LE GENT DEE HARVEY ANOTHER BAD CREATION
TARA KEMP GENE RICE OAKTOWN 3.57 GEORGE HOWARD GERARDO JASMINE GUY BELL BI DEVIDE ICE-T LALAH HATHAWAY



GEARING UP FOR AES: A CONFERENCE PREVIEW

Select Seminars, Papers, Workshops In Motion At Meet

NEW YORK—A plethora of papers, workshops, and seminars are planned for the 31st Audio Engineering Society Convention at the Hilton and Towers here, Oct. 4-8.

Off-site, both the National Academy of Recording Arts and Sciences and the Society of Professional Audio Recording Services will be holding conferences during the convention.

In addition, Electric Lady Studios is hosting a "shootout" between several analog-to-digital and digital-to-analog converters on Oct. 5 and 6.

Included in the AES schedule is a seminar on women in audio chaired by Julie Perez, engineer at NAB. The panel will include Maxine Chrein, owner of Master Sound Studios, New York; Los Angeles-based music editor Lori

Escher; Leslie Anne Jones, recording engineer with Capitol Records, Los Angeles; Shirley Kaye, executive director of SPARS, Lake Worth, Fla.; Martin Polon, Polon Recording International; Judy Reeves, chief of maintenance at Axis Recording; New York-based producer/remixer Yvonne Turner; and Craig Anderson, West Coast editor, EQ magazine.

Other seminars include sessions on recordable CDs, chaired by Russell Ham, president of Gotham Audio Corp., and featuring J.P.J. Heemskerk of Philips Consumer Electronics; digital audio broadcasting, chaired by David Billie; and audio restoration, chaired by Steven Smolian, Smolian Sound Studios.

(Continued on page 17)

Pros Eyeing New-Product Bounty But Window-Shopping On Many Agendas

■ BY SUSAN NUNZIATA

NEW YORK—Audio professionals attending the 31st Audio Engineering Society Convention, Oct. 4-8 at the Hilton Hotel and Towers here, are enthusiastic about the many new products they expect to see. Digital recording, editing and mastering equipment, recordable disc systems, advances in consoles and signal processing equipment, and new generations of wireless gear are just some of the areas that have pros talking.

Attendees are also hopeful that the redesigned Hilton will make the show more user-friendly and convenient. Previously split between the Hilton and the Sheraton Center, this year's meet will occur completely within the Hilton.

However, several recording and live-sound professionals note that, although they expect to do a lot of window-shopping at this year's meet, they do not necessarily plan to follow up with a great deal of high-ticket purchases. Instead, industry observers say they expect to look at new items, such as outboard gear, to experience sales growth following the show.

"I'm not going with a company check," says David Hoover, East Coast regional manager with Burns Audio in Alexandria, Va. "I do intend to give some things a real good look, because it's all in one place, and then

make my purchasing decisions based on that rather than on what some salesman says. I'm going to do a lot of window-shopping. I'm not going up there to buy, merely to compare and decide what to buy next year."

Some studios, like RPM Recording in New York, are in the process of

'I don't think a direct sale pertains to the convention itself'

expanding and will be looking to take advantage of a slow market. "It's a good time to buy because there's great deals out there," says Doreen Stal, studio manager at RPM. "We've been able to put some money aside so that we can make some purchases in order to upgrade and keep the studio state-of-the-art. With our \$5,000-\$8,000 pieces of equipment that studios can buy that wouldn't put them into bankruptcy."

Although Quad Recording in New York is rebuilding one of its rooms, studio manager Carla Cifarelli says, "I'm not going to look at general equipment, but we've got enough stuff here already."

Purchasing decisions made earlier in the year will also impact the way some attendees approach the conven-

tion. "We just bought a Sony APR 24 recorder and we're in the process of buying another one, so between those two machines that's \$70,000," says David Lotwin, owner of D&D Recording in New York. "I pretty much spent my money for the year. But I like to go [to AES] and see what's up. It's more of a schmoose than anything else for me."

Some industry professionals, like Greene Street Recording owner Steve Loeb, are attending AES with a specific purpose. Loeb is in discussions with Amek consultant and recording console maker Rupert Neve for development of a new board based on Neve's earlier, classic designs (Billboard, Oct. 5).

"I only want to see what Rupert Neve's going to build," says Loeb. "Buying equipment today for me is more like going antique-hunting. I don't need a console where I can buy a \$200 EQ from the bar across the street."

Loeb notes that he does not think manufacturers will be overly pleased with the camera and video market business is bad but it's not bad," he says. "It's just that a lot of people are equipped up at least enough to do camera demos," says Fred Tachio, director of Steve Stephens, operations manager at New York's Soundcraft Studios, notes that AES primarily provides users with an opportunity to preview

(Continued on page 17)

NEW PRODUCTS AND SERVICES

The 31st Audio Engineering Society Convention at the New York Hilton & Towers Oct. 4-8 will be the site of many new-product introductions. Here is a preview of just some of the year's new gear.

A NEW analog studio mastering tape from Ampex will debut at the convention. Dubbed 499 Grandmaster Gold, the tape is being introduced to complement a new generation of tape machines and take advantage of the increased headroom, electronic design, and recording head design on new units, according to the company's marketing manager, Steve Smith.

PANASONIC/RAMSA is debuting the new WP-1000 series of amplifiers and the WR-54400 series of mixing consoles. In addition, the Los Angeles-based company will display its SV-3900 D2 machine with the new Software Developers Toolkit for IBM and Macintosh.

SOUNDCRAFT is debuting Europa, its newest live sound reinforcement console available in frame sizes ranging up to 40 inputs. Standard are four-band parametric EQ, integrated noise gate, eight VCA outputs, and eight mix groups. Also exhibited by Soundcraft, Northridge, Calif., will be the Suphryre in-line recording and postproduction console, the Spirit range of affordable recording and live boards, and the Delta monitor board.

A RANGE of new products will be demonstrated by Studer Revox America Inc., Nashville. Included will be the D740 WORM CD recorder, the Studer Dxyas removable optical disc drive and signal processing automation software, and the Studer AT623 powered two-way broadcast monitor speaker.

THIS year marks the first showing at a U.S. AES of the Ultimatic G Series console automation system from Solid State Logic, Bognor, U.K. The system has three modes of operation: either dedicated VCA system, dedicated monitoring faders, or a combination of both (Billboard, March 20). The company will also present its Screensound and Soundnet digital audio systems and its full console line.

CONCEPT DESIGN, Graham, N.C., is launching a new generation of its DANC digital master system for analog cassette duplication. Details on the system were unavailable at press time.

MAKING its industry launch at AES is the ESS52000 digital controller from JBL. Also new to the AES is JBL's MR Series sound-reinforcement systems geared toward performing musicians, DJs, and others. The line includes 10 separate models, and was introduced earlier this year (Billboard, July 20). Also on display will be the company's expanded Control series of loudspeaker systems with the addition of the Control Micro loudspeaker and SB Micro sub.

(Continued on page 38)

Scharff Weisberg Projecting Success

NEW YORK—Scharff Weisberg, a rental and communications support company here, is projecting large-screen projection and PA for the more than 200 hours of papers presentations and workshops at this year's Audio Engineering Society Convention here.

The company is also formally announcing its new sales division at the convention. The division will be geared primarily toward RF wireless production and communications equipment.

"For the AES sessions, a staff of 25, including the entire Scharff Weisberg crew and several freelance sound-reinforcement engineers, will handle the 14-hour-a-day, four-day undertaking, according to company president Peter Scharff.

"The list of free-lancers reads like a who's who of television audio engineers," says Scharff. Included are Andy Stauber, Mark Cedar, Tim Lester, Mike Shookin, Al Centrella, George Slavin, and Bruce Kramer. Shookin engineers the "Live From Lincoln Center" performances. Stauss provides audio for "Kate And Allie." Lester handles audio on "Seams & Co.," and Andy Stauber was part of the Grammy audio

team.

Scharff Weisberg is providing large-screen video and computer projection systems and PA gear for the six primary meeting rooms and smaller meeting sites at the Hilton Hotel & Towers. Two complete large sound systems are being used in each room, one for vocal PA and one for music. Soundcraft 200 Delta and Yamaha PM-3000 mixers will be used on audio.

"We have two systems per room because PA needs to be equalized differently than music playback," says Scharff. "A lot of these people require very high-quality playback from CDs and DAT machines and very often require things like stereo and stereo imaging, which we don't do with voice. The AES wanted the audio to be perfect."

Several wireless microphones will be used, interfaced with a Vega wireless system, along with an array of Countryman wired mikes. Scharff Weisberg will also supply a portable video control room and three cameras, along with image magnification, in one meeting room, with single-camera and image magnification in two others.

The large-screen projection system

is designed to either display data direct from a computer or from the cameras to magnify the presenters as they speak.

"We're going to use a lot of image magnification in the workstation demo," says Fred Tachio, director of the Large Screen Computer and Video Display Division.

"Either we'll have cameras on the presenter and you'll see him magnified on-screen. Or, if the person up here is demonstrating on-screen, we can hook up the output of his computer directly to our projector and we can assign a camera on the keyboard so that people in the back of the room can get a good view of the presenter and you'll see him magnified on-screen."

In addition to wireless systems, Scharff Weisberg's new sales division will offer production and sound-reinforcement gear from a variety of manufacturers. Equipment will be available from Comtek, Motorola, RTS, Gentler, JBL, Alog, QSC, Ampex, and Beyer, and

Scharff Weisberg was founded as an audio company in 1979. This marks the company's first efforts at providing meeting support at an AES convention. SUSAN NUNZIATA



Private Party. Leo Kottke celebrates the release of his first-ever all-vocal album, "Great Big Boy," at a Los Angeles party thrown in his honor by Private Music. Shown, from left, are singer Mark Lindsay of Paul Revere & the Raiders; recording artist Lyle Lovett, who guests on Kottke's album; blues musician John Mayall; singer Maggie Mayall; Caris Olson of the Tartones; singer/songwriter Dwight Twilley; Margo Timmins of Cowboy Junkies, who duets with Kottke on the new album; and Kottke.



EMI Fleets. EMI executives gather for EMI Music's Latin American conference, held July 29-31 at the Sonesta Beach Hotel in Miami. Highlights included artist showcases by key Latin American acts, business sessions, and appearances by Richard Marx, Chesney Hawkes, and Dr-N-More. Shown, from left, are David Stockley, managing director, international; artist Ednita Nazario; Francisco Nieto, regional director, EMI Latin America; artist Selena; Jose Behar, VP/GM, Capitol/EMI Latin; artist Lunnax; Enrique Noriega, managing director, EMI Mexico; artist Lasseter; Mario Ruiz, VP of A&R and marketing, EMI Latin America; artist Alvaro Torres; Francisco Viale, managing director, EMI Chile; and Roberto Play, managing director, EMI Argentina.



Beach For Beverly. Topping her 10-city U.S. promotional tour of the Sony Music branch system, Epic recording artist Beverly Craven is honored at a New York reception celebrating the release of her self-titled debut album, featuring the single "Holding On." Shown, from left, are Epic VP of sales Pete Anderson; Epic executive VP Richard Griffin; Sony Music senior VP of sales and distribution Danny Yarborough; Craven; Epic senior VP of marketing Polly Stessert; Epic president Dave Glew; Epic senior VP of promotion Polly Anthony; manager John Glover; and Sony Music VP of sales and distribution Craig Applequist.



Acoustic Scream. Members of Hollywood recording group the Scream relax after performing an acoustic set in the WEA Home Office. The group is currently touring in support of its label debut, "Let It Scream," and single, "Man In The Moon." WEA executives shown in the back row, from left, are executive VP of marketing George Ross; senior VP/director of national sales Fran Alberte; VP of product development, Judy Rathke; president Henry Drex; product development coordinator Bobbie Miller; and product development coordinator Pam Bannister. In front row, from left, are band members Walt Woodward III, Bruce Bouillet, John Corabi, and John Alcazar.



They Write The Songs. Unsigned songwriters performed Sept. 12 at New York's Lone Star Roadhouse as the fourth Songwriter Showcase, sponsored by the National Academy of Popular Music, parent of the Songwriters Hall of Fame. The songwriters, all members of NAFPA, were selected from nearly 100 who submitted tapes. The audience included major-label A&R execs, producers, and publishers. Shown, from left, are Walter Parks; Jane Kelly Williams; NAPM projects director/master of ceremonies Bob Leone; Lorraine Farris; Regina Urbach; Stewart Francis; Julie Gibbons; Libby Johnson; Kim Lesley; and Bob Duncan.



An Artist Of Quality. Quality Records president/Chief Operating Officer Russ Regan, left, announces the signing of Canadian singer/songwriter Dan Hill, center, to a worldwide multirecording contract. Hill, whose credits include the hit "Sometimes When We Touch," has also written for George Benson, Jeffrey Osborne, and Celine Dion, among other artists. His duet with Vonda Sheppard, "Can't We Try," was a top 10 hit in Billboard in 1987. His label debut is due this month. Shown at right is Howard Rosen, Quality's dance manager.



Here She Is. Singer/songwriter Beth Nielsen Chapman is honored by ASCAP with its "#1 Club" award, in recognition of "Here We Are," a song she penned with Vince Gill for Alabama that reached No. 1 on the country chart. Shown, from left, are Pete Fisher, ASCAP's publishing manager for the WEA labels; RCA Nashville's Eddie Maszko; Chapman; Gill; and Connie Bradly, ASCAP's Southern regional executive director.

Billboard THE CIP **ST**™



Continuing programming
11:30 Broadway, New York, NY 10036

EXCLUSIVE

Marv Cam's Footprints
Marv Cam's & Family Band
John Melendez, Get A Lip
R.I.C., Radio Sign

BUZZ BIN

S.A.O. B.I.Rush
Hole
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole
Red Bull Club Poppers, One A Minute
White Trash, Apple Pie

HEAVY

Byron Adams, Can't Stop This
Ball Be De Vines, Word To The Mother
Arizona, Way Heated
Mashzone, Live On A Lifetime
New Jack Beats, Hood Like A Hole
Mashzone, I Hear Samson
New Jack Beats, Hood Like A Hole
Mashzone, Live On A Lifetime
New Jack Beats, Hood Like A Hole
Mashzone, Live On A Lifetime

STRESS

Conversations, Live A Little
Lisa Cooper, Live A Little
G.I. Jazz, Ang My Big
Mashzone, Live On A Lifetime
New Jack Beats, Hood Like A Hole
Mashzone, Live On A Lifetime
New Jack Beats, Hood Like A Hole
Mashzone, Live On A Lifetime
New Jack Beats, Hood Like A Hole
Mashzone, Live On A Lifetime

ACTIVE

Alice In Chains, Sea Of Cortez
Cheesy Rhythms, The One And Only
New Jack Beats, Hood Like A Hole
The Cars, Wild Hearted Son
Billy Falcon, Power Windows
The Cars, Wild Hearted Son
The Cars, Wild Hearted Son
The Cars, Wild Hearted Son
The Cars, Wild Hearted Son
The Cars, Wild Hearted Son
The Cars, Wild Hearted Son
The Cars, Wild Hearted Son

ON

Great Seal, I've Been Sincere
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole
New Jack Beats, Hood Like A Hole

AMERICA'S NO. 1 VIDEO

2 Live Crew, Pop! Cocaine

PEOPLE POWERED HEAVIES

Another Bad Creation, Another Bad
Creation
Another Bad Creation, Another Bad
Creation
Another Bad Creation, Another Bad
Creation
Another Bad Creation, Another Bad
Creation
Another Bad Creation, Another Bad
Creation
Another Bad Creation, Another Bad
Creation

CURRENT

Baby Animals, Permission
Baby Animals, Permission
Baby Animals, Permission
Baby Animals, Permission
Baby Animals, Permission
Baby Animals, Permission
Baby Animals, Permission
Baby Animals, Permission

Continuing programming
11:30 Broadway, New York, NY 10036

ADD

Price & The N.P.G., Green
Flash/Preach, Set The Heart
Flash/Preach, Set The Heart
Flash/Preach, Set The Heart
Flash/Preach, Set The Heart

ARTIST OF THE MONTH

Vanessa Williams, Running

HEAVY

Extreme, Hood Hearted
Extreme, Hood Hearted
Extreme, Hood Hearted
Extreme, Hood Hearted
Extreme, Hood Hearted
Extreme, Hood Hearted
Extreme, Hood Hearted
Extreme, Hood Hearted

GREATEST HITS

Paula Abdul, Promote Of A New Day
Richard Marx, Time To Love
Richard Marx, Time To Love
Richard Marx, Time To Love
Richard Marx, Time To Love
Richard Marx, Time To Love
Richard Marx, Time To Love
Richard Marx, Time To Love

WORLD

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AMERICA'S NO. 1 VIDEO

2 Live Crew, Pop! Cocaine

PEOPLE POWERED HEAVIES

Another Bad Creation, Another Bad
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CURRENT

Byron Adams, Can't Stop This
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Black Entertainment Television
1499 Hwy 6
1800 Hwy 6 NE, Washington, DC
20018

ADD

Ball M Play, Ain't Gonna Hurt Nobody
Ball M Play, Ain't Gonna Hurt Nobody
Ball M Play, Ain't Gonna Hurt Nobody
Ball M Play, Ain't Gonna Hurt Nobody

HEAVY

Color Me Badd, Advice M Amor
Color Me Badd, Advice M Amor
Color Me Badd, Advice M Amor
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A SAMPLING OF PLAYLISTS AT
NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in
rotation.



300 Weekly
2800 Opryland Dr., Nashville, TN
37214

ADD

Partes Of This... Fighting...
Partes Of This... Fighting...
Partes Of This... Fighting...
Partes Of This... Fighting...

HEAVY

Sawyer Brown, The Way
Sawyer Brown, The Way
Sawyer Brown, The Way
Sawyer Brown, The Way
Sawyer Brown, The Way
Sawyer Brown, The Way
Sawyer Brown, The Way
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MEDIA

George Jones, You Couldn't Get
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MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

JACK COLE Of Flashframe Films brings Roy Rogers and Clint Black back to the Old West in their duet "Hold On Partner," the first video for RCA's "Tribute To Roy Rogers" album. Cole filmed the "partners" singing the song while supposedly riding their horses through western-themed, old black-and-white TV westerns, intercut with black-and-white scenes from vintage westerns. The clip was produced by Robin Berneford and executive-produced by Len Epand.

NEW YORK

EPOCH FILMS director Jeff Preiss recently completed "Emotions" for Columbia recording artist Mariah Carey. Shot in black-and-white with some tinted colors, the clip features Carey riding in a convertible and having a good time at a party. Joanna Mattingly produced the clip; Debbie Samuelsen served as executive producer.

NASHVILLE

DIRECTOR CLARKE GALLIVAN has just completed two music videos for Studio Productions. Gallivan shot Holly Dunn's "No One Takes The Train Anymore" in various Nashville locations on a rainy day. The video features Dunn's emotional performance of the intense ballad, a song from her Warner Bros. album "Mistones... Her Greatest Hits." Joan Frezza produced.

Gallivan teamed once again with producer Frank, as well as Jim May, to shoot Warner Bros. artist Dawn Sears' "Good Goodbye." This is an upbeat adventure story featuring Dawn and her best friend on the road in a vintage Mustang convertible. The video was shot with a light-hearted, fun approach, emphasizing fast action.

Flashframe Films director Jack Cole recently completed Robo McEntire's "For My Broken Heart," from her MCA album of the same name. Shot in Nashville at DREA Studio, the video features three women on various ages and races lip-synching to McEntire's voice in different sets, intercut with shots of the singer. Robi Bredner served as producer.

Mary Matthews of Sweeney Three filmed Sony Music recording artist Tom Wopat performing "Back To The Well" on a rooftop, with Nashville's video skyline as a backdrop. Bob combines the dramatically lit footage with images of the woman Wopat sings about in various country settings. Kitty Moon served as producer.

Studio Productions director Steve Boyle completed John Anderson's "Fighting For You" for Capitol Nashville, recording at Pirates Of Mississippi. The clip shows a young, unmarried couple facing the wrenching dilemmas of an untimely pregnancy, intercut into the piece is a song from the band that was filmed at Memphis' 35 Park studio. Len Epand and Nancy Penczer served as producers.

OTHER CITIES

DIRECTOR MARIUS PENCZER of Flashframe Films has completed "Fighting For You" for Capitol Nashville, recording at Pirates Of Mississippi. The clip shows a young, unmarried couple facing the wrenching dilemmas of an untimely pregnancy, intercut into the piece is a song from the band that was filmed at Memphis' 35 Park studio. Len Epand and Nancy Penczer served as producers.

Studio Productions director Steve Boyle and PolyGram artist Sammy Kershaw recently visited New Orleans to film Kershaw's first video, " Cadillac Style." Boyle filmed Kershaw romping through the streets of New Orleans and combined this with fast-paced editing and unique visuals of the city.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Karen O'Connor, New Video Clips, Billboard, 1735 Broadway, New York, N.Y. 10036.

ABC
ABC
ABC
ABC
ABC
ABC
ABC
ABC

MARIAH CAREY
Emotions
Emotions
Emotions
Emotions
Emotions
Emotions
Emotions
Emotions

ROBERTA FLACK with MAXI PREST
Set The Night To Music
Set The Night To Music
Set The Night To Music
Set The Night To Music
Set The Night To Music
Set The Night To Music
Set The Night To Music
Set The Night To Music

THE KENTUCKY HEADHUNTERS
It's Chasin' Time
It's Chasin' Time
It's Chasin' Time
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It's Chasin' Time
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It's Chasin' Time

KATHY MATTEA
Akin' Us To Dance
Akin' Us To Dance
Akin' Us To Dance
Akin' Us To Dance
Akin' Us To Dance
Akin' Us To Dance
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Akin' Us To Dance

THE OAK RIDGE BOYS
Emotions
Emotions
Emotions
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Emotions
Emotions

RICHIE SAMORBA
Ballad Of A Fool
Ballad Of A Fool
Ballad Of A Fool
Ballad Of A Fool
Ballad Of A Fool
Ballad Of A Fool
Ballad Of A Fool
Ballad Of A Fool

SCORPIONS
Send Me An Angel
Send Me An Angel
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Send Me An Angel
Send Me An Angel

VICIOUS RUMORS
Children
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WIZARD
Gone With The Wind
Gone With The Wind
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Such Ado About MuchMusic's Canadian Awards

BY LARRY LeBLANC

TORONTO—The second annual Canadian Music Video Awards, presented by the MuchMusic national video channel Sept. 28 at the CIMeATV building, complete here, turned out to be a boisterous, three-and-a-half hour block party with Crash Test Dummies emerging with the big winner.

A crowd of more than 2,000 milled outside the building, and 1,500 industry people parties inside, during the nationally televised awards. Continuing its tradition of being nontraditional, MuchMusic's awards program didn't utilize a proscenium stage or a single host. Instead, artists performed and trophies were presented from three different areas on the grounds.

Such action is on par for the 7-year-old Canadian video service, which last year broadcast the event

The channel gave a 'For No Particular Reason Award' to absent Bryan Adams

from a national, whistle-stop train ride across the country that featured performances by top domestic acts.

"The hardest thing to do was to marry rock 'n' roll to an awards show," John Martin, MuchMusic's director of music programming, said afterward. "It was a logistical nightmare, of course, but it's something our building is designed to do, so that helped a lot. It was really never before. It was a real rock 'n' roll."

There were two components to the event. One was a set of industry awards, judged by MuchMusic staff, which recognized the behind-the-scenes creative process of music video. The other component, the Popular Choice awards, were, as the name connotes, chosen by viewer vote. For the last few weeks, viewers could cast ballots for their favorite performers and videos by mail or by accessing 900-and fax numbers.

The lineup of presenters included MuchMusic hosts Steve Anthony, Master T, Terry David Mulligan, Ziggy, Michael Williams, Denise Dunlop, and Erica Ehm, as well as a parade of celebrity hosts, among them Maestro Fresh-Wee, Lee Aaron, Chrissy Stills, Mitsuo, John Janyk, Scott O'Freeman, Denise Siberry, Margo Timmins of Cowboy Junkies, members of Blue Rodeo, and Prairie Oyster.

The party actually started several hours before the awards show,

while the feisty dance program Electric Circus, on Much's local sister station CITY-TV, threw an "Outdoor Rave" in the complex's parking lot to celebrate its third birthday. The bash attracted more than 10,000 fans, including the well-known Monika Desi and such Canadian acts as Dream Warriors, Kish, Errol Blackwood, and Dance Appeal perform on the outside stage. Most people still stayed for the awards.

At 6 p.m., MuchMusic announcer Mike Williams, from the outdoor parking lot stage, welcomed an already raved-up crowd to the Canadian Music Video Awards. The evening kicked off with a sizzling version of "Can't Repress The Cause"—which lambasted local radio for shutting-out dance artists—featuring such top acts of the city's potent dance/bop scene as Dance Appeal, Kish, and Maestro Fresh-Wee. To nobody's surprise, the award ceremony recorded by Dance Appeal, won best dance performance.

Several strong performances from the three separate areas—in the front window of the much-loved MuchMusic building, in a patio area, and the parking lot stage—marked the evening, which was topped by PolyGram's hard rock band Bootsy's performance. The band started with 40 seconds of its hit "Play With Me" (which won as best alternative video) before jumping into a bluesy rendition of "Master Stroke."

Other performers included such Canadian artists as Blackwood, Dance Appeal, Dream Warriors, Crash Test Dummies, Gregory Haskins & the Sticky Band, Colin James, the Jeff Henley People, the Grapes Of Wrath, and Sue Medley. Among some of the memorable moments of the award's event:

- Local rappers Dream Warriors, dressed in heavy-quick parkas to keep them warm in the 40-degree weather, performing "My Definition Of A Boombastic Jazz Style" on the terrace stage.

- Preppy-looking director Phillip Mulligan, accepting the best-heavy-metal-video award for Helix's "Running Wild In The 21st Century," drily thanking band members for "seeing past the facade to see that beneath the metal was a guy who wanted to rock 'n' roll."
- MuchMusic's Ehm saying on-camera to skimpily-clad Quebec star Mitsuo, "Where didn't you get your wardrobe?"
- MuchMusic's Mulligan announcing a "For No Particular Reason Award" for the absent Bryan Adams while the award presenter's misclassification of Adams' album "Waking Up The Neighbours" as non-Canadian.

The week's premiere of the Air Pirate's video "Love Is," a devastating funny parody of Phil Collins with Ian Thomas of WEA Canada's group the Boomers superbly parodying.

Here's a full list of Canadian Music Video Awards winners:

POPULAR CHOICE AWARDS

- Most popular music video: "Candidate's Threats," Maestro Fresh-Wee (Direct: Chis Brown, Phil Pines).
- Most popular female video: "Path Of Thorns," Sara McLachlan (Phil Kates).
- Most popular group video: "Am Here," Grapes Of Wrath (Chris Strachan).
- Most popular video: "Supernova," Am Here (Chris Strachan).
- Most popular video artist: Crash Test Dummies.

CINEMATIC AWARDS

- Best director: Curtis Wehrtz, "I Am Here,"

Grapes Of Wrath.

- Best director of photography: Deanin Beach, "Searching," Susan Aglukark.
- Best editor: Ken Berti, "Kiss Me You Fool," The Pines.
- Best video: "Supernova's" Crash Test Dummies (John Goldberg).
- Best no video: "My Definition," the Dream Warriors (Phil Kates).
- Best video: "Arrested," Errol Blackwood, (David Strain).
- Best dance video: "Can't Repress The Cause," Dance Appeal (Robert Woolchik).
- Best alternative video: "Play With Me," Bootsy (Roy Pikel).

- Best heavy metal video: "Running Wild In The 21st Century," Helix (Phil Kates).
- Best adult contemporary video: "Path Of Thorns," Sara McLachlan, (Phil Kates).
- Best country video: "Marry's Corpes," Bionique Tom Connors (David Sarey).
- Video of Anne: Doe Allan, Revolver Productions.
- Hall of fame award: "Beauty & The Beast," Tony Pons (Phil Pines).
- Animation award: "Joor de Plinius," Daniel Lavoie (Neil Brand and Andre LeDuc).
- Best director: Tom O'Beck, MuchMusic, and Musique Plus.



(by Melinda Neuman)

I WANT MY PAR—O—D: Watch for "MTV. Give Me Back My Life: The Harvard Lampoon Parody" on Comedy Central this week. Harvard Lampoon was up against a pretty tough idea: spoofing an entire whose reality comes seriously close to a parody every day. However, it rises to the challenge. Wrapped around the countdown of the top 10 videos of the decade (which are all parodies) are "interviews" with major figures such as MTV founder Bob Pittman (played perfectly deadpan by Mark Blum), an evangelical preacher Rev. Bobby Bob Epps (done with relish by John Conkey), and British director Trevor Fyvie (Hutton Finch, done with Spinal Tap innuendo by Robert Jay). The parody hits much more often than it misses thanks to the participation of MTV VJs past and present—the Kari Wurber spring break extravaganza is a classic. We don't want to give away too many of the gags, but an MTV spokesperson admitting that the "Do The Road Crew" contest may have been a mistake is just one of the highlights. The initial airing was set for Oct. 4. Subsequent showings are slated for Sunday (6), Monday (7), and Thursday (10).

POLYGRAM VIDEO must be proud of itself for beating Playboy to the punch on its new long form music video, "Rock Video Girls." Maybe it was my mistake watching it right after the MTV parody (however, those passing by my desk kept asking if this was still part of the parody, so my confusion was shared by others). But this outrageous display of TEA made the videos in which these girls first gained fame look like The Disney Channel. The videos are actually just a guide to shoot footage of the girls, many of whom are clad in lingerie, while they talk about their video-making experience. Most of the women appear pretty harmless (read: brain dead), and shallow enough that they won't recognize, much less be able to pronounce, the difference between exposure and exploitation. As for the interview snippets (sometimes they actually show the girls' faces instead of just the cleavage) weren't insipid enough, the tape dips into the shameless when the director supposedly goes on a talent hunt for more video girls and does a total TEA shoot with a sweet young thing working at a bait and tackle shop who just happens to have a pair of sea-through baby-doll pajamas at the ready (what self-respecting doozy-LOL). Don't even get me started about the topless girl hanging out at the start.

Just the other day I found myself once again defending music videos and their exploitation of women, explaining that most of it was just good clean fun and shouldn't be taken so seriously—after all, it's only rock 'n' roll. Then along comes this video, which made me totally embarrassed to have anything to do with music video. This is all that someone like Sen. Robert

Hyrd needs to go off on another tirade against music video. As noted in last week's Inside Track, Byrd, captured in the Congressional Record, comments that "one particularly reprehensible television influence on children is music video programming... The central message of most of these music videos is clear: Happiness and happiness are experienced by becoming a sociopath and rejecting all responsibility."

My suggestion: Don't waste your money on this. Go out and get a porn flick; you'll get more bang for your buck, so to speak.

THEY ALWAYS COME BACK: After shunning the camera for clips promoting "Listen Without Prejudice," George Michael is taking his first appearance in a video since "Faith." The tune, a cover of "Don't Let The Sun Go Down On Me," features Michael and Elton John performing the song in an airport hangar. The track actually recorded during a Wembley concert this summer, appears on "Listen Without Prejudice, Vol. II," which will feature five live tracks as well as seven studio tunes. The video, directed by Andy Moranhan of RSA USA, and single will be released in late October.

MORE OF A GOOD THING: If video production companies are struggling, you couldn't tell by the amazing number of companies that have entered the business in the past month. Raedl Wilensky, formerly of Visualize, is now heading up the L.A. division of British-based production company Quik On The Draw. The directors roster includes Tom Trovich, Michael Oklowitz, Peter Lauer, and Michael and Jonathan Kahn.

Production studio Broadcast Arts has started its own music video division named Pop Arts. Music video director Richard Metzger has been named executive producer of the unit. Among the directors on staff are photographer Janette Beckman, James DiSalvo, Kurt Swanson & Bart Mueller, and Vivian Gold-man. Broadcast Arts has been making a name for itself for years by creating "Be-wee's Playhouse," as well as the Bud Weis II & II commercials.

Finally, there's Red Hots, an all-female production company based in Burbank, Calif. The company is run by partners Hope Manna, who is its director, and Amy Miller, who also serves as an editor. Other key players include producer/editor Traci Miller; directors Geri Lucas, Beyhan, Sara Hickman, Sondra Locke, Sally Kirkland, and editor Traci Alexander.

IN THEIR ONGOING commitment to promoting environmental causes, VH-1 is co-sponsoring the "Ban The Dam" concert series at the Beacon Theater in New York City Oct. 7-8. The concert production, in concert for The Environment, are being held to raise awareness of the danger of destruction of Canada's James Bay. Among the artists appearing are Jackson Browne, Indigo Girls, Dan Fogelberg, Rosanne Cash, and David Byrne. Interviews with participating artists will air on "VH-1 Inside Music," the channel's music news series.

The AES Spotlight follows page 48



My sincere thanks to everyone who has contributed to the first sixty years of Abbey Road Studios ... artists, musicians, engineers and producers ... writers, bookers, piano tuners, ... designers, suppliers and all those behind the scenes ... not of course forgetting the Abbey Road staff, who over the years have devoted so much energy and expertise to the jobs they love doing.

Very best wishes to all.

A handwritten signature in black ink, which appears to read "Ken Townsend".

Ken Townsend
Director of Operations

Abbey Road Studios, 3 Abbey Road, St. John's Wood
London NW8 9AZ. Telephone 071-286 1161. Fax 071-289 7527



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By SUSAN NUZZIATA

The attitude is upbeat for this year's Audio Engineering Society Convention at the Hilton Hotel in New York, an annual meet that is acknowledged by the industry as one of the most important trade shows of the year.

Overall, however, most industry observers note a more conservative business attitude in the professional audio arena this year, with recession and corporate consolidation combining to make businesses more cautious.

Although for manufacturers of pro audio gear 1991 has been a flat year in business, some have reported increases as high as 20% over 1990. And the outlook for the next year in business holds more of the same, with many companies looking to expand their products into a wider variety of niche markets within the pro audio industry, such as commercial sound, radio, and musical instruments.

"We're expecting not so much growth in the existing markets but in markets that we can expand into," says Ron Remschell, marketing manager with Sony Pro Audio, Teaneck, N.J. "Wherever audio is used, we want to get in there. Like most manufacturers of professional gear, there had been a slump [for us] in the first quarter but things have been improving in the last few months."

Although the Costa Mesa, Calif.-based QSC Audio Products, Inc., reports a 20% increase for fiscal 1991, which ended Aug. 31, the company's Greg McVeigh notes, "A lot of manufacturers are going to have to scramble to keep their heads above water. Nineteen ninety-one for many was not a banner year."

AMS president John Gluck agrees. "Nineteen ninety-one's been a hard year for people generally. It was very slow at the beginning of 1991; the [Persian Gulf] War affected purchasing power throughout the economy in general. For us '91 has been a year for incredible change."

AMS, in Bethel, Conn., is one of the many companies that became part of the "merger mania" that has been sweeping the audio industry for the last two years. The company was purchased earlier this year by Siemens, which also owns Neve Inc.

Many industry observers expect the trend of consolidation to continue for some time. "We'll see more mergers and acquisitions," says Steve Cunningham, president of J.Cooper Electronics, Los Angeles, Calif., "and that's going to result in two things that will be reflected at the convention. One is a slightly more conservative business outlook, with fewer new product introductions, a little less money spent on ads, trade shows, and promotion items than was spent in the past, and, ultimately, fewer trade shows. The other is that, in terms of technology, new products that are introduced will be more aggressive than ever, specifically identifying interesting niches in the marketplace, and applying what are becoming less expensive and more plentiful technologies to those areas."

Cunningham anticipates a more technically aggressive environment with fewer "me-too" products. "The audio industry is still kind of looking for the next big thing," he says, "and I suspect that those products that are going to be introduced will be more technically aggressive because the R&D dollars that were put into two or three products will be put into one."

Digital technology is the name of the game for the future, according to most manufacturers, although advances in this area are largely dependent upon development of standards. "We do see tremendous potential for digital technology-based products and their associated control devices," says McVeigh. "And although these products have the ability to revolutionize the industry, without industry-wide standards for the control of the total audio chain, these potentials may go unfulfilled."

Many industry observers agree with Gluck that the introduction of read/write optical drives will be seen as a steppingstone to a change in the way people work. "Removable media is a key to development of digital recording in the future," he says.

An outcropping of the further development of digital will be further integration of audio gear, according to Gil Griffith, sales manager with Eventide, Little Ferry, N.J. "The days of people buying equipment from all different sources and trying to fit it in a small [control room] space are coming to a close," says Griffith. "Eventually large console companies will put Eventide, Lexicon, and Karak-Teknik products inside consoles, or larger computer companies will have all our stuff as cards inside mainframes which you'll access right through the software," he says.

However, the integration of the recording studio is not expected to happen overnight. "A lot of big studios have been loathe to go to computers for trading and mixing," says Griffith. "I'd like to have a big desk and two 24-track [recorders]. Hard disc recording medium taking over may never happen. If it does it's

(Continued on page A-10)

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JERRY BRUCK
Chairman
1991 AES Convention

This fall the bustle of a New York October will be augmented by a gathering of the best minds in professional audio. Their mission is to ponder and illuminate the theme of the Audio Engineering Society's 91st Convention: "Audio Fact And Fantasy: Reckoning With The Realities."

The title reflects a growing concern among audio professionals in analog recording's twilight years, in today's transitional environment. The ready availability of high-quality digital recording and playback media brings conventional measurement techniques and methods of evaluating the subjective performance of these new media under scrutiny as never before.

Simply put, the question is, "How do we know what we know?" In the course of its 140 papers, a dozen seminars and workshops, with additional technical committee meetings and books, this AES Convention tackles the thorny issues raised by new technology and reassesses the continuing value of older concepts, theories, and practices.

Issues to be explored in the technical papers include, in a double session on "listening tests," a consideration of double-blind A/B/X testing; is it as reliable and revealing as normally supposed? How do we cope with the unique challenge of data-compressed and processed audio where conventional spectral and dynamic characteristics are deliberately altered in a frantic search for usable real estate in the compact consumer media now on the horizon?

Then, at audio's "high end," a workshop on special cable designs undertakes the task of separating hip from hype. A paper session on "auralization" explores the concepts and practice of designing both public and private listening spaces in hopes of predicting acoustic performance before the mortar is mixed.

Other sessions deal with the latest developments in "digital technology," "sound reinforcement," "architectural acoustics," and yes, the familiar topics of "microphones" and "recording." Of interest to many will be an audio workshop devoted to an examination and demonstration of the latest in "digital workstation" power users, opening the gateway to the highly sophisticated manipulation of audio in the small-studio environment. Other seminars and workshops explore "forensic audio," "the restoration of older recordings," "new audio media," "acoustics of musical instruments," "surround sound," "recordable CDs," "digital audio broadcasting" and "women in audio."

A special session, "Educational Opportunities In Audio," is open to everyone, whether registered at the convention or not. A major attraction is always the awards dinner. It's the showcase for the latest products from giants like Sony and Studer, to the small independents making specialized components and software.

On the social side, at the annual banquet on Monday evening October 7th, the society pays its respects to outstanding researchers and achievements in audio with its coveted awards. Nor will its roots be neglected, for the banquet speaker and entertainers will be none other than the acoustic pioneer Paul Whelan with his acerbic wit and observations, abetted by his flying fingers, will titillate minds and ears alike.

For those who claim a serious interest in pro audio, this convention is surely a must!

ROBERT PAST
President
Mark IV Audio Inc.

As the old saying goes, "strength in numbers." It's the strength in the group of major manufacturers of professional audio equipment, is putting the test with the test with the test of a new product development and marketing strategy. We term the new tactic the "multi-brand concept."

Since its inception, Mark IV Audio has operated within a strategy calling for separate and independent marketing programs among its companies. When customers deal with

THE EXPERTS SPEAK

**Industry Leaders Introduce New Products
Bowing at This Year's AES and Telescope
the R&D Pipeline for Technological
Changes Affecting the Pro Audio
Landscape Through the Year 2000.**

one of our companies, Altec Lansing for example, they are offered a product line, services, support and other facilities which are designed specifically for their market segment, according to the way Altec sees it. Other than seeing the tag line "a Mark IV Company" by each company's logo, customers may as well be dealing with free-standing suppliers.

However, this strategy has called for a different story behind the scenes with Mark IV companies sharing engineering, manufacturing and administrative resources. Each of our companies has its own body of expertise, and its own organization of facilities and equipment. They have individual strengths, and by pulling in these diverse capabilities, each company becomes much more effective than it could be individually. The strategy has also permitted Mark IV audio to pool investments in facilities that a smaller, stand-alone company could not afford.

The strategic product lines and marketing plans have been the key to success for some of the Mark IV companies, and this strategy is fiercely guarded.

But at the same time, some audio products tend to be general purpose. Cables, rack and microphone stands are good examples. Some of these products are of excellent quality, some are not. However, the difference between sound system installations, or stage PAs, that set one apart from another are not likely to be affected much by these products.

This idea can be extended to certain active components. We see that some power amplifiers, mixing consoles and other processors, by pulling in these diverse capabilities, they have the right set of inputs, outputs, controls and indicators, but there is no special invention and innovation in their design and performance. This kind of product, one that fills a need but doesn't set a system apart from others, should be available to everyone.

This is the essence of the "multi-brand concept"—the sale of "workhorse" products under two or more Mark IV audio brands. The product, model name or number is the same, but the brand name being different.

Dealers and contractors are able to select the brand based upon distribution agreements, a good business relationship, a high regard for the brand's image, or some other reason. When you decide that you want Model X, you are making it possible for you to buy it from your favorite supplier.

This concept achieves two objectives. We make certain categories of products available without upsetting established distribution patterns, and we also extend the resource sharing strategy of Mark IV audio to a new dimension.

We're pioneering this concept in the audio industry. Private label programs have been around for some time, but this is different. By acknowledging that the same product is offered with more than one brand, we avoid the wasteful expense of disguising that fact through cosmetic changes or the meaningless changing of features. By multi-branding a very good, solid "workhorse" product which fills a widespread need, we avoid the hassle and expense of designs merely for the sake of brand differentiation.

What is built down to is this: why reinvent the wheel? Why not develop the best available product in every aspect and make it available to everyone?

This concept will only be applied to certain products. Each Mark IV company must continue to develop and market these unique products that characterize its line. Each company serves its own customers and markets, each has its own heritage and credo. It wouldn't make sense for each company to offer the same product line as the other.

Mark IV Audio Inc. of Buchanan, Mich. is a subsidiary of Mark IV Industries Inc. (NYSE, Amherst, N.Y.). Mark IV Audio companies include Altec Lansing, DDA, Dynacord, Electro-Voice, Gauss/Electro Sound, Klark Teknik, Midas, University Sound and Vega.

BARRY ROCHE
President
Nevac Inc.

Nevac has been in the forefront in the development of technological advances—from Neecam automation in the mid-'70s to fully-digital, highly-automated consoles in the mid-'80s. These developments didn't come about simply because it was this company's desire to produce new technology. They came about in order to satisfy the demands of the industry who wanted more productivity out of their equipment, the ability to do more in less time. And demands since the mid-'70s have been primarily for more levels of automation.

The relationship between technology and the user is one that feeds on itself. Market demand fosters new applications of technology. New technologies allow artists and engineers to exercise their creativity in areas they never knew were open before to their creative invention. Once users are on friendly terms with new technologies, and understand what they can accomplish with them, they push for improvements and refinements. And soon they are anxiously awaiting the next level of advancement.

Our principal objective to our customers is equipment that delivers a final product as close to the original sound source as possible—whether by developing circuitry that doesn't produce distortion (we never used earlier VCA's because they produced unsatisfactory audio quality), or by improving the conversions from analog to digital.

Our new HRC-1 High Resolution Converter is a prime example of the effort we put forth in product research and development. The HRC-1 is an outshoot of our digital development for our large digital consoles for the broadcast industry in Europe. Major "Golden Ears" around the country reviewed the HRC-1 (a process we go through with all our products) before we went into production.

Our eventual aim is to produce digital products that are less expensive than current top-of-the-line analog products.

Only through the digital medium can you deliver what the market demands: higher levels of automation (like complete dynamic automation), instant reset of total console configurations, no cross-talk no-distortion, the freedom of which digital can accomplish, and cannot be done economically with analog. And because you have to enter the digital domain to take advantage of these new capabilities, we've had to insure that the A/D-D/A converters are of the highest possible quality.

Nevac has been taking maximum advantage of new technological advances, and we've been contributing some advances of our own. A group of Neve engineers was recently honored as the "ASIC Team of the Year" by the American Institute in ASIC is an Application Specific Integrated Circuit, a custom designed chip made to perform a specific task. ASIC geometries are typically of 1 micron, or 1 millionth of a meter.)

The use of new high-density technologies like ASIC's is absolutely necessary to keep costs down of advanced digital products.

In keeping with the theme of this year's AES show, "Audio Fact And Fantasy: Reckoning With The Realities," Fact Digital technology is here to stay, and it's going to become more and more evident in all studios. Another fact is that the elements of digital technology will become more and more integrated as time goes on, such as digital consoles being integrated with workstations, like the AMS Logic 1.

Fact: Development of digital technology for such a small industry is very expensive, and it is going to require a commitment from a large portion of the industry before it can become less expensive.

Fact: The sound through a high-quality, properly designed digital product has to be better than the sound through an analog product. But in order for digital sound and processing to be embraced by 100% of the industry, the industry has to recognize that such products must be the result of superior design.

Fantasy: Because the general technology is readily available, just about any manufacturer can throw together a few chips sets, and come up with a low-cost digital product that competes head-to-head with current state-of-the-art products.

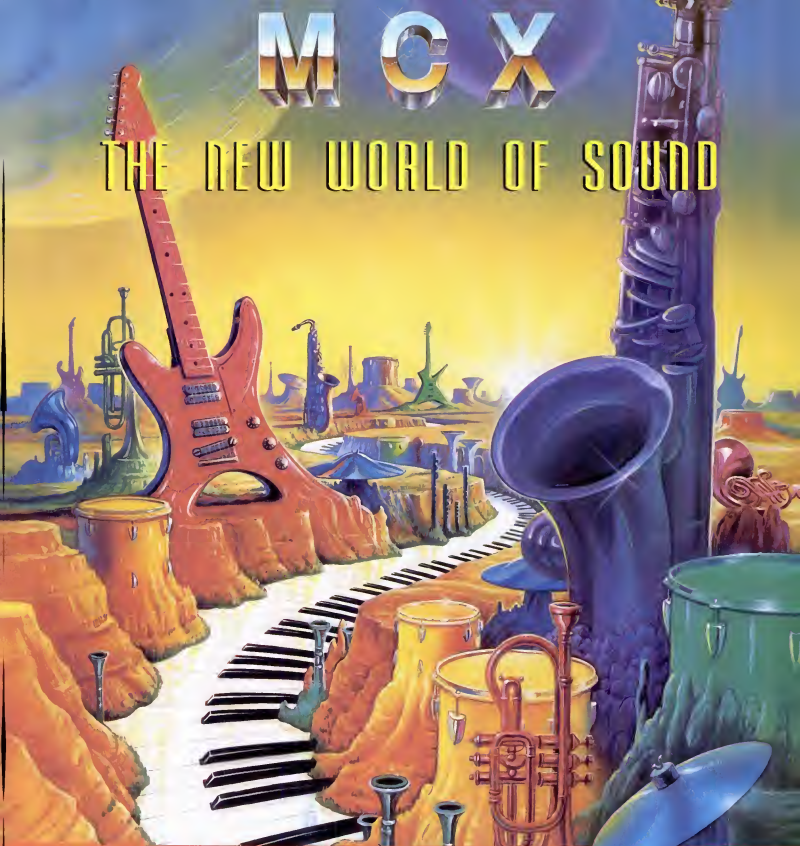
Every year products like these come along, often aimed a great deal hype.

But the fact is, most of these products are compromises. And they simply cannot do the job that the industry requires. The fact is that these low-cost products do not have the man-years of development behind them that our digital products have in establishing the undesirable digital artifacts that are a natural

(Continued on page A-6)

MCX

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Panasonic

EXPERTS

(Continued from page A-4)

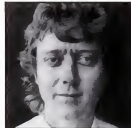
by-product of chopping up a signal into very small bits and then reassembling them. These artifacts must be eliminated or kept to an absolute minimum. The difference between various digital designs is how this problem has been addressed in product design.

The extremely high standards established by such products as the Neve VR and Flying Faders must be met or exceeded by a new product in order to satisfy industry demands. Neve, like AMS, makes no-compromise digital products.

Fact: In order to embrace some of the new technologies, some of today's operational techniques will have to change. If you produce a digital console with all the capabilities and more of a large analog board, but with a smaller surface so that controls are assignable, or programmable (as in the AMS Logic 1 and Logic 2 consoles), you can't expect this physically smaller board to have the same number of knobs as the analog board.

You have to accept some kind of change in operational philosophy. If you can't change, then you can't reap the benefits of some of the emerging high technology.

As yet, we haven't come upon an insuperable barrier to engineers changing their operating techniques. Take the example of Neve's Flying Faders Automation, compared to our own Necam 1 of 15 years ago. Operators have evolved magnificently, embracing the new technology, and reaping its benefits. If, on the other hand, operators had been unable to accept concepts like linking, grouping and the like, they never would have been able to improve upon their end product.



ANDY WILD
VP Sales & Marketing
Euphonia

The Euphonia Crescendo System is a digitally controlled analog mixing console. Based on the original Crescendo system, the new console has been extensively revised to include additional controls and to improve sonic performance. Like the first systems, the new CSII has been specifically engineered for Total Automation of every control on the console.

Unlike conventional consoles, the CSII comprises a digital Mix Controller and a remote Audio Tower which contains all the analog electronics. The control surface resembles a traditional console in some respects

(Continued on page A-5)

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SONY.
PROFESSIONAL TAPE

EXPERTS

(Continued from page A-6)

with familiar knobs and faders. These are read by high-speed processors which then control the remotely located analog electronics. As a result of this unique architecture, *EVERY* control and switch can be automated.

There are two levels of automation:

1. SnapShot Recall, which allows all console settings to be stored to 99 memories. These can be recalled within 1/30th second and include routing, EQ settings, fader levels etc.
2. Dynamic Mix Automation, which allows every function on the console to be changed with reference to time-code.

The digital Mix Controller is very compact, a 96 fader system only seven feet wide by two feet six inches deep and seven inches thick, reducing audio reflections from the console and greatly reducing heat generation in the control room.

Each channel strip has two full-throw automated faders, two mic inputs, four line inputs and two, four band, parametric equalizers. Each fader can control either a mono or a stereo signal path, and can source from any or all of the six inputs. The equalizers may be stereo linked and assigned to either fader path.



STEVE SMITH
Marketing Manager,
Ampex Recording Media Corp.

There is no segment of the professional industry in which change is not a factor. The economics and technology of the recording industry, its client base and even listener expectations all represent challenges which are reshaping professional audio and which show few signs of abating.

As the world's leading supplier of professional audio tape products, at Ampex Recording Media we anticipate and respond to those changes through new products, improved procedures and the close relationship we have established with customers which allow us to serve the industry's needs and solve problems as they emerge.

The technology of recording has undergone rapid, significant change and development in the past several years which has had a broad impact on the economics of the industry. Technology which in the past was prohibitively expensive for all but the largest operations in many instances is now accessible to even the smallest studio.

At the same time, increasing sophistication regarding audio reproduction among those served by the industry has made state-of-the-art an absolute necessity for many seg-

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ments of professional recording. Technological change in the music and broadcast industries also interacts with the technology of recording and becomes another factor in the transformation of the economics of the studio.

One measure of Ampex's success in meeting these challenges is found every week in *Billboard*, the Pro Audio section's "Studio Action" chart giving production credits for the week's No. 1 singles. Week, after week and month after month, Ampex Grand Master 456 is the master tape of overwhelming choice in all types of music, irrespective of studio, producer, engineer, label or country of origin. The continuing acceptance of 456 underlines our commitment to continuous engineering and product refinement, not just in the development of new products, but in our existing product lines.

At this year's AES, building on the strength and tradition of 456, we are introducing what we consider the ultimate in analog recording tape, Ampex 499 Grand Master Gold, a premium mastering tape which provides the best electrical performance available today. A mastering tape which optimizes the tape-machine interface, Grand Master Gold is very much a response to the challenge currently facing the industry.

The advent of state-of-the-art, high-performance analog machines has created a need for an equally sophisticated high-performance mastering tape engineered to excel in the most critical applications. Further, 499 is designed to fulfill the needs of specific industry segments and applications. These include but aren't limited to: Studio use in which noise reduction is not desired, broadcast applications requiring cost-effective technologies to produce audio compatible with digital acquisition systems and in film recording where low print-through and wide dynamic range are required.

Our exclusive focus on the professional market, and our working relationship with hardware manufacturers around the world, enable us to develop a product like the new 499 with the knowledge that we are fulfilling the needs of our customers and that its design is optimized for complete machine/tape functionality. Quite simply, that is what the industry has come to expect from us and that's what our manufacturers must do to keep pace with the changing economy and technology of contemporary professional recording.



COLIN PRINGLE
Marketing Dir., Solid State Logic

It was Dick Lester and the Beatles who first excited us with the kind of lively movie footage which (Continued on page A-10)



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SHAPE

Quality—Time and Time Again

EXPERTS

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seemed so appropriate to the music. Certainly, one of the reasons we all felt such a deep rapport with the group (apart from the excellence of their songwriting), was our familiarity with them through TV, radio and film. The lessons of "A Hard Day's Night" and "Help" were quickly learned by the entertainment industry, and the same techniques were used with great commercial success in a series "The Monkees." Since then, music and picture have been almost inseparable companions.

While music and picture were going together on TV, the cinema was seeing a decline at the box office. Theaters needed to offer something more than viewers could get at home. Sound came to the rescue, with theatrical audio formats like Surround used to transport the viewer, and add an extra dimension to the entertainment experience. Music sound days on a cinema sound system too, and tracks by major recording artists have been a feature of many of the biggest grossing pictures of recent years. This in turn has helped the record industry, where movie soundtrack albums have become an important source of revenue. Theaters and records and movies have developed a commercially dependent relationship—the success of one helping the success of the other.

All of this means that the producer and engineer are not only concerned with how a mix will sound in mono, stereo, on AM and FM, in the car and in the nightclub. They need to think about theatrical formats too. As home entertainment hardware evolves, with cable distribution, advanced VCRs, combined CD, CDV and laserdisc players, there is a major opportunity to take audio in the home beyond stereo.

It works very closely with the engineers and producers who are leading the way in this field. CD has shown that new audio formats are a major opportunity for the entertainment industry. We want to encourage both the creative experimentation and commercial success this evolution promises by allowing a simple transition between formats. Our contribution, which will be shown for the first time at AES, New York, is a

unique Multi-Format Production System—the SL 8000 G Series.

The SL 8000 allows the engineer to choose which audio format he wants to work in. It also provides the kind of sophisticated facilities only previously available on custom-built film consoles. Many of the most popular features of our music mixing systems are also included, allowing the engineer and mixers whose skills are so essential to the success of a work, to use a familiar control surface. We regarded this as essential because, as the boundaries between music, audio-to-picture, home and theatrical standards blur, we need to ensure that the skills of our best music mixers are easily transferred to any format.

Beyond stereo, if it all seems too far in the future, think about this. At the time of this writing, Bryan Adams is riding the chart with one of the most successful singles in years. The track comes from a movie—from which the video borrows generously—the audio in all of them, and on the record, sounds great. It should be, it was mixed by Bob Clearmountain. The movie version was Bob's first Surround mix.



WILLIAM MEAD
Director of Marketing
Dolby Laboratories Inc.

two years ago, I wrote in this column about Dolby's efforts to improve both analog and digital technology, on the premise that both will continue to have a viable place in the now. Nothing has happened since to change that view.

On the analog front, this past year

has seen the first single-chip iteration of Dolby S-type for consumer cassette recorders, a new reference encoder for duplicating S-type cassette recordings, and a continuing professional commitment to the sound quality of analog with Dolby SR, with 55,000 channels now in use worldwide.

On the digital front, we recently demonstrated to the film industry our 35mm release print format, Dolby Stereo SR-D, featuring a six-channel digital optical soundtrack in conjunction with conventional film track. We also saw our AC-2 coding system regularly employed for sending high-quality audio over economical T-1 lines, and we are just introducing the first all-digital studio-transmitter link for FM broadcasts.

Reluctant as I am to predict the future, I think two of these developments are of particular importance to the music business. The first, of course, is the Dolby S-type cassette. Two years ago when DAT was the buzzword, I said that an analog cassette that sounds as good as the CD to most listeners, requires no major change in production. The analog cassette play back on existing cassette machines, and maintains the current cassette's price advantage makes a lot of sense. The second, is the introduction of DCC for DAT—but I wouldn't change anything else! None of the advantages of the Dolby S-type cassette has gone away, including the consumer's ability to buy and enjoy S-type cassette recordings in advance of purchasing an S-type machine. I therefore encourage the industry to continue encouraging the analog cassette at very little cost and without the need for double inventory as a separate issue from DCC, in all practicality. Introducing a new format which places many of the same burdens as the industry and the consumer as DAT.

Of our newest technology with potential widespread impact is the coding system we have developed for the digital soundtrack on Dolby Stereo SR-D. This new format which creates, multiple digital channels so efficiently that it could also be applied in the not-too-distant future to soundtracks on laserdisc and VCR, let alone DAB and HDTV formats still being planned. It could thus become the basis for a logical evolution of Dolby Surround, with left, center, and right surround channels; separate left and right surround channels; and even an optional subwoofer channel.

Even for mono-only recording, the multiple channels could be used to recreate the acoustic ambience of actual recording venues, rather than the generic venues synthesized by playback-only DSP units. Uses for video and television sound as Dolby Surround is today, both feature film and video programming producers will have to create only one soundtrack mix, rather than the several required today for different playback contexts. This is because the digital data can be reconstructed to any format best suited to any particular listening situation: mono, two-channel stereo, three-channel stereo (left-center-right), single channel or channel as with today's Dolby Surround, or with full-bore "stereo surround." The listener could even choose a dynamic range tailored spe-

cifically to the listening environment and its noise level.

But as I said two years ago, success or failure of a new development takes place in the marketplace, not magazine articles. About all we can be sure of is that analog and digital formats will continue to co-exist, and that we will continue to do our best to improve both technologies.

AES 2000

(Continued from page A-1)

going to take five to 20 years, but I do see one or two rooms in a multi-room facility being equipped with hard disc for projects that benefit from it."

Digital technology is not limited to the recording studio, and many expect it to impact all segments of the industry, including sound reinforcement and duplication.

"The sound reinforcement business is a big niche, and within this segment we are going to see a lot of application of computers and automation of the various sound reinforcement processes," says Cunningham. The process is going to see a lot of everything from the automation of reinforcement mixing consoles becoming more sophisticated to the whole lot of system control. This branches into permanent installation, where system control, whether one microprocessor controls a whole system's sound equipment, is heating up."

Digital has already had an impact on the duplication industry, where some of the first digital bin systems are in operation. ANA Manufacturing and BMO's Sonospress plant.

"I do see a larger number of companies moving to digital loop bins," says Robert Farrow, president of Concept Design, Graham, N.C. "It'll ultimately be less expensive per cassette to produce product because of the reduction in master making costs, scrape, and downtime. Add to that, the logical reduction in cost of an analog master means that you can [do] in price! Why shouldn't digital bins go down? You'll see our prices re-align every time chip prices go down, and you'll see more features implemented in software to help production line."

Concept Design manufactures the DAD system which is used by WEA and Sonospress. Farrow notes that this technology can also be adapted to new consumer digital tape formats such as Philip's Digital Compact Cassette.

BASF, which supports DCC and is an "official DCC licensee," expects that format, as well as digital bins and improved tape formulations, will bring about a better-sounding, technologically advanced audio cassette.

Slated for introduction in the first half of next year is the back-to-back compatible DCC players will be able to play both the new digital cassettes and existing analog cassettes. "Because of the deep penetrations of analog cassette, it makes sense to add it to digital technology," says Tom Sopa, marketing communication manager for BASF. "Backward compatibility issue will have long-term impact with consumers."

Most manufacturers note, however, that it will be some time before

those compression technologies like those employed by DCC can be adopted for the professional user. "I'm not convinced at this time data compression is viable in terms of professional recording, editing, editing, mixing," says Gluck. "Improvements in data compression techniques and devices will continue, and in five years it will be no longer to see it in the field." At the moment it doesn't provide the quality that the pro audio industry is looking for."

Cunningham adds that the difficulty of the audio data in digital technology is the same difficulty facing digital audio on computers: standardization. "We haven't figured out how to set it so that you can take sound recorded in an NED system and set them up in Digidesign pro tools without [downloading] into DAT," he says. "The difficulty of the digital tracks by professional studios is used as a barometer by many industry observers to forecast the growth of future digital formats."

It's not all rosy. It is noted that in fiscal 1991, which started for Sony in April, the company sold more 48-track digital machines than it has sold in the past year. It is estimated approximately 20 of the recorders were sold in the U.S. in that time, and sales of the company's 24-track digital recorder are also up.

Sales information on Mitsubishi's digital multitracks were unavailable at press time, although Barry Roch, president of the company's American distributor, says "We expect the industry as a whole to take a much greater interest in digital technology, both in recording and mixing." However, according to Steve Smith, marketing manager with Ampex, Redwood City, Calif., the industry's embrace of digital has been slower than expected. "Digital tape's growth rate is still good, but it's less than 20% now, where three to four years ago it was growing by 60%," he says. "It's not directly measurable by equipment sales. There's no question that the top 20% of studios worldwide have adopted digital. But the rest of the industry obviously the base of equipment is there to use a fair quantity of tape. But, in 1984 our projections said that 70% of studios would have digital multitrack capabilities and in reality it's more like 23%."

The cost of digital versus analog recording, as well as its improvement in analog brought about by Dolby's SR noise reduction and a new generation of analog multitrack recorders, are part of the reason digital is moving ahead slower than expected. But there are less obvious issues at stake.

"Old habits die hard and analog still serves very well," says Smith. "One big problem is that it's so hard and hard to quantify is analog sound; there are things that are more subtle. When you hear pure digital sound it often sounds better than analog. People were too quick to say that 100% undistorted pure sound was perfect; we're used to hearing that 70% of studios would expect. There's a studio in L.A. that recently told us they're selling their digital machines."

Bob Griffith: "[The industry] has digital recorders and we have people paying to outfit them with digital files that make them sound more like analog."



THE APPEAL OF AN ALL-OUT EFFORT

He who wants to reach the top, shall not spare himself. Look at the triathlon athlete heading for a new record. A man giving everything he has got, drawing on all his reserves. And whose success will make him forget all hardships endured. What remains is the challenge to go even further. This is an attitude that OD&ME (Optical Disc & Memory Engineering) can relate to. The company is not satisfied with practical feasibility. Its stated objective is: the ultimate achievement in the production processes of optical storage media systems. The result: an innovative range

of equipment for mastering, electroforming, replication and packaging systems based on a revolutionary concept, featuring as main benefits: saving on labour, reject rate, investment and production time.

The OD&ME concept uniquely integrates all production stages for the manufacture of optical storage media. This concept is characterized by built-in cleanrooms, robotization, central control units, automation, integrated inspection stages and a turn-key approach including all required equipment, consumables, service and training.



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Retail

Viva Virgin: Milan Megastore Opens Expected To Reshape Local Retail Scene

BY DAVID STANSFIELD

MILAN—With the help of dried flowers, Virgin Retail has extended its reach deeper into Europe. On Sept. 16 the company opened its first megastore in Italy, a 16,000-square-foot site in the new Duomo Center complex of Milan's Piazza del Duomo. The outlet is expected to galvanize—or at least reshape—the local music and home entertainment retail market.

Virgin, which is selling flowers to help it get around local blue laws, already operates megastores in the U.K., France, and Ireland, and is developing a Berlin site. The Milan store opened the same week that the company announced the sale of a 50% stake in its U.K. retail division to W.H. Smith (Billboard, Sept. 28). Virgin's Continental European operations are unaffected by that deal, however.

The Milan megastore devotes about 14,000 square feet to retail selling space to pre-recorded music and home video. Compact discs account for 43% of the inventory, followed by cassettes (20%), LPs (18%), and singles (2%). Home video, with more than 4,000 titles, is about 16% of the store. The store shares its site with the A&M restaurant, and offers a food services ranging from coffee and pizza snacks to full-scale meals.

The megastore is open until midnight several nights and from noon to 9 p.m. on Sundays—the latter requiring a compromise. "I didn't want to sell flowers to open up on Sundays," explained Virgin Group chairman Richard Branson, who was present to cut the tape at the opening ceremonies. "But that's what we had to do." In addition to dried flowers, Virgin's staff sells random other toiletries in the mesanine, to conform to local trading statutes.

Ceremonial tape was not the only link Branson and the team had to snip for Virgin's first Italian outlet. The opening was originally to have coincided with the June 1990 World Football Championships, staged locally, but problems with the local bureaucracy prevented that.

Branson acknowledged the difficulties. "If you wanted to open a

store in the most famous square in the U.K., there would be problems, too," he says. "I would have liked more space than we've got [in Milan] to sell records, but compromises have been made." The Virgin chief also

'It will certainly help push the market up'

hinted that Milan represents a test that, if successful, will be followed by megastore openings in Rome and elsewhere.

Celeste Pietro Milani, managing director of Virgin Retail Italy, says the company aims to change the small-shopkeeper mentality, which, he says, exists throughout the local market. He also predicts that the arrival

of the megastore marks a new phase in the development of the music retail business.

Paolo de Toma, marketing services manager at WEA Italy, believes Milan may be right. "Virgin will certainly help push the market up to the European standard. They talk of opening up in other cities, and if the chain-store mentality works—and rubs off on other companies—I can see opportunities for joint advertising campaigns, signing parties, and other in-store promotional activities, particularly if retailers stay open at night."

HOME VIDEO COMMITMENT

Milani also claims the retailer's home video commitment will expand what Milani calls a niche market, currently reliant on rental merchants.

(Continued on next page)



Just Like Verne James. Show Industries president Lou Fogelman, right, congratulates RCA recording artist Verne James, who received a standing ovation when he performed at a recent Music Plus managers meeting.

Waking Up A Fan Base For Adams' Album

BY PAUL VERNA

NEW YORK—For what is probably the first time in the history of the business, a record company finds itself in the peculiar position of releasing an album 15 weeks after its lead single has sold more than 3 million units in the U.S., topped the Hot 100 chart for seven weeks, and broken the U.K. chart record for most weeks at No. 1—12 (Billboard, Oct. 3). In addition, the same cut appears on a platinum soundtrack issued by a competing label.

The label is A&M Records and the album, of course, is Bryan Adams' "Waking Up The Neighbors," released Sept. 24.

The question is whether the new release will benefit from the prior success of "(Everything I Do) I Do It For You," or whether sales of the single and/or the Morgan Creek "Robin Hood" soundtrack will ultimately cannibalize "The Neighbors."

A&M executives are confident that the album will benefit from the momentum generated by "Everything I Do."

"The success of the single has given us much greater confidence

our potential for the album," says A&M Records president Al Cafaro. "I've been listening to 'Neighbors' in one form or another, beginning with rough demos—for about a year, and we're confident that we're going to be able to deliver a number of big hits from the album, because it just has it."

The charts seem to support Cafaro's claims. "Neighbors," which shipped 1.2 million units ahead of street date, enters The Billboard 200 Top Albums chart at No. 6 this week, while "Everything I Do" was still strong at No. 13 on the Hot 100 last week, and the second single from the album, "Can't Stop This Thing We Started," last week stood at No. 11 with a bullet.

One retailer agrees that the success of the single will help the album, but he says the timing of the releases could have been better. At 35-toro, Beltsville, Md.-based Kemp Mill Music, executive VP Howard Appelbaum says he would have bought fewer copies of the album if Adams fans had an earlier No. 1 single. "Conversely," said that single been No. 1 this week, I would have bought more (copies of the album) than I did," he adds.

Cafaro admits that, ideally, the single and album would have been released in much closer succession—at the most a few weeks apart. However, "Neighbors" had already been recorded before "Everything I Do" even existed, but the tracks hadn't been mixed yet," he says. So when he was presented with a skeletal demo of the hit song as performed by Adams and Michael Kamen "literally with a mike stuck in their faces," Cafaro knew it would be a hit and wanted it released, even if it meant putting it out ahead of the album.

Also, the inclusion of the song on the Morgan Creek soundtrack—the timing of which A&M could not control—sped up the release of the single.

Under normal circumstances, says A&M senior VP of sales and distribution Bill Gilbert, a single would be deleted long before it had a chance to sell the kinds of numbers "Everything I Do" logged. Gilbert admits that A&M was "nervous about allowing the single to be put out. Why would we have a single months before the album? We got the album out as quickly as we

(Continued on next page)

Revenues Up, Profits Down At Spec's

BY DON JEFFREY

NEW YORK—Spec's Music Inc., the music and video retailer, reports that revenues went up but profits went down for both the fourth quarter and the fiscal year.

For the 12 months that ended July 31, Spec's says revenues climbed 20.2% to \$59.8 million from \$49.8 million last year, but net profit fell 11.4% to \$1.76 million from \$1.99 million.

In the fourth quarter, net income was off 21.3% to \$250,000 from \$320,000 in the same period last year, while revenues rose 13.7% to \$14.1 million from \$12.4 million.

Peter Blei, chief financial officer, says profits fell because of "pressure on gross margins." His list of reasons: higher shrinkage, a faster change in the music sales mix toward the lower-margin

(Continued on page 50)

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Sox'er Sales Pitch; Gyuto Tantric's Antics; Whale Works; Auto Audio

PERFECT PITCH: Chicago White Sox pitcher Jack McDowell knew he'd get "a lot of flock" when he created Quality Start Records to re-release "Extendagenda," a jangly, alternative pop debut by Chicago-based rock act V.L.E.W.

But since V.L.E.W.—a name that doesn't stand for anything—was McDowell's own project, he didn't really care. As the band's singer/songwriter and rhythm guitarist, McDowell discovered early on that music filled a void in his life, especially when he joined forces with V.L.E.W. mates Wayne Edwards of the White Sox and Lee Pielmel of the St. Louis Cardinals.

"We lead a kind of double life," McDowell says. "We probably do not present a different image, but it's a natural selling point, as far as I'm concerned."

McDowell takes his guitar on the road and promotes "Extendagenda" in the nation's acoustic clubs when he's excused from the pitcher's mound. And once the season has wrapped, V.L.E.W., with newly added lead guitarist Mike Haeder in tow, plans to record a second album.

Through self-distribution, McDowell has succeeded in getting V.L.E.W.'s debut into about 70 Chicago stores. Quality Start is based in Studio City, Calif., and Chicago's Comiskey Park is the band's unofficial mail-order headquarters.

ELECTRIC ELECTRIC: Gyuto Tantric Choir, whose "Freedom Chants From The Roof of The World" is out on Cambridge, Mass.-based Rykodisc's World imprint, has taken its "multiphonic sacred chanting" to the

stage. Fans from Boston to Seattle can catch the live, ritualistic, Tibetan experience through the end of November. Meanwhile, fans who favor music of the humpback whale can pick up American Gramophone's "Sounds Of The Humpback Whale," produced by Dr. Roger Payne in 1970 and released on CD for the first time by the Omaha, Neb. label. Speaking of whales, City Hall Records of San Rafael, Calif., is distributing The New Zealand Whales Saxophone Orchestra title, "That They Blow." The all-

GRASS ROUTE

by Deborah Russell

saxophone orchestra, which includes a 6-foot, 8-inch contrabass sax, performs a mix of classic jazz favorites and original tunes. Seattle-based indie Parnassus Associates has launched

WAKING UP A FAN BASE FOR BRYAN ADAMS' ALBUM

(Continued from preceding page)

could, but we would have taken it a lot sooner if it had been ready."

Yet both men say the plan worked in their favor. Gilbert notes, "We were taken absolutely by surprise. We never would have guessed 3 million. As things worked out, it was great." Cafaro adds, "We knew it would be a hit, and we even knew it would probably be No. 1. But no one had any idea it would be such a sales phenomenon."

A&M's marketing strategy for the album is essentially the same as it would have been notwithstanding the smash single, with the difference that the label will be extra aggressive on the street level, with sales prices and prime locations [in stores] across the country for as long as possible," says Cafaro. "We're going to be in radio's face with a third single, a fourth, a fifth, a sixth. I really believe we're talking six to eight singles on this."

"In addition to 'Everything I Do'

and 'Can't Stop This Thing We Started,' the other singles possibilities from the album, according to Cafaro, are "Thought I'd Died And Gone To Heaven," "Not Guilty," "Depend On Me," "There Will Never Be Another Tonight," "Do I Have To Say The Words," and "All I Want To You."

He adds that three other tracks—"House Arrest," "Touch The Hand," and "Vanishing"—might bring "surprises."

Cafaro says the worldwide marketing approach was for the U.S. campaign. He indicates that "Everything I Do," in addition to its record-breaking performance in Britain, has also topped the charts in several other countries.

"Factor in Bryan touring across the world in the next 18 months, with the potential for a couple of big live shows and maybe some surprise shows," and the possibilities for the album are endless, he says.

VIVA VIRGIN: MILAN MEGASTORE OPENS

(Continued from preceding page)

small retail outlets, and newsmagazine Martin "Timmy" True, managing director at Warner Home Video, welcomes Virgin, but disagrees on that point. "The megastore will provide easy access to a public which often doesn't know where to buy tapes. But it won't have a major impact on a market which is already based roughly on 90% self-through."

True notes that the Megastore carries music video imports, mostly from

the U.K. "That's OK as long as it doesn't start importing Warner English-language movies from Turkey, Albania, or wherever," he says.

"I really believe we're talking six to eight singles on this."

Matteo Rignano, managing director of Ricordi's retail division, says,

"We will feel Virgin's presence during the store's initial phase, and its major asset will be the fact that Italians are influenced by all things from the U.S. or the U.K." But it is the novelty will wear off in time.

Nevertheless, Virgin's Sunday trading move appeals to Rignano. "It's a great idea," he says, "and one we've thought about for a long time. It is the future—but it's a big problem for staff. Sundays are still seen as they used to be, like August when everything closed down. But we must change, and take time off midweek. Our firm will change. I don't know when or how, but we'll have to."

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the Car Tape Series with Alex Johnson's "The Traffic Jam Suite." Talk about niche marketing: This is "ambient" music created specifically for use in auto sound systems as background for various driving conditions. And for you patriots, Van Nuys, Calif.'s Bainbridge Records marks the 500th anniversary of Christopher Columbus' maiden voyage to the Americas (next year) with "Hello Columbus," a musical chronicle of America's history as performed by

the Mantovani Orchestra. Stanley Black conducts. The release shipped in late September.

SIGN ME UP: The roster at Atlanta-based Ichiban now includes the legendary Ben E. King, who's in the studio recording an album for an early-'92 release. Ichiban also signed the Fat Boys, minus Prince Markie D. Expect a new album in late October. ... Chicago-based poet Martin Jack (Continued on page 51)



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RETAIL

Epic Scolded For Using 'Illusion' Hype

ANYBODY reading the papers or watching television over the last month is aware that Geffen Records pulled off one of the year's publicity coups with its successful launch of the new Guns N' Roses album. That's why Eddie Gilbreath, Geffen VP of sales, is a little annoyed with Epic Records, which rode on the Guns N' Roses coattails to New York by having Ozzy Osbourne do in-store appearances at the two HMV and the two Tower Records stores that opened at midnight Sept. 17 to sell the "Use Your Illusion" albums.

Also in Northridge, Ill., right outside Chicago, the first 100 people to buy Osbourne's album were given two Guns N' Roses CDs for free at

RETAIL TRACK

by Ed Christman

Rolling Stones Records, according to Gilbreath. Store manager Wally Symansky says his store didn't give away anything; WWBZ (The Blaze), the Chicago radio station that sponsored the event, gave away Guns N' Roses albums.

"I think it was unethical," Gilbreath says. "We planned all the events and [Epic] shouldn't have come along and taken advantage of

the steam we built up. Osbourne is a big enough star in his own right and Sony had enough money that they didn't have to do that. It was hitting below the belt."

Epic officials didn't return phone calls but a label employee confirms that the hoopla surrounding the Guns N' Roses release was a factor in deciding to set up the Osbourne in-store in New York.

For their part, Steve Harmon and Howard Cespedes, managers of Tower's uptown and downtown Manhattan stores, respectively, and Steve Barrett, retail manager of HMV's 86th Street outlet, say the Osbourne appearance just added to the excitement of the night. In fact, (Continued on next page)

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List prices noted where available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

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REVENUES UP, PROFITS DOWN AT SPEC'S FOR QUARTER, YEAR

(Continued from page 48A)

compact disc format, an accelerated depreciation of video inventory, increased customer discounts through couponing, and higher returns to vendors of audio product.

Operating income—profit before interest charges and taxes—fell 3.61% in the year to \$2.9 million from \$3.01 million. For the fourth quarter, it declined 18.8% to \$311,000 from \$380,000.

Revenues rose primarily because of the addition of new stores. The company says same-store sales—a percentage of sales from—were up on at least one year—increased only 1% in the fourth quarter and 3% in the year.

PaineWebber analyst Craig Bibb

acknowledges that music sales were "slow" in the past year, but believes that Spec's is poised for positive results in the new fiscal year. Bibb has doubled his estimate of the year-to-year increase in same-store sales for the second quarter, which will include Christmas, to 10%.

The good news from the company is that costs went down. The selling, general, and administrative expenses as a percentage of total revenues fell to 32.9% in the fourth quarter from 34% the year before.

Bibb cites these cost controls: reduced use of outside services; rent concessions from landlords, corporate layoffs, and slower unit growth for the chain. "Toning down the ex-

pansion has brought SG&A costs back into line," he says.

As of July 31, the Miami-based company operated 57 music-and-video stores, all in Florida. Thirty-eight of the units rent video in addition to selling.

Spec's opened no new stores in the fourth quarter and only two in the entire fiscal year. In the second quarter of the new fiscal year, Spec's plans to open two stores. One, in Puerto Rico, will be its first outside Florida. The other will be in Tampa.

In the days after the results were announced, Spec's stock rose to a yearly high of \$5.50 a share before falling to \$5 in over-the-counter trading at press time.



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Norman Foote's *October/November calendar* includes concerts in Norfolk and Martinsville, VA; Los Angeles and Ventura, CA; Ann Arbor, MI; Corpus Christie, TX; and Florence and Columbia, SC.



© WALT DISNEY RECORDS

RETAIL TRAK

(Continued from preceding page)

at the HMV outlet, according to Barrett, the Guns N' Roses fans snapped up the albums and then drifted off into the night, while a hardcore crowd of about 250 people stayed around waiting for Osborne, who finally arrived at 1:45 a.m.

WHILE BOTH Geffen and Uni Distribution deserve applause for the tremendous retail set for "Use Your Illusion," the incredible amount of publicity surrounding what became the event of the month, and the phenomenal sales the two Guns N' Roses albums generated out of the store, Retail Trak finds hard to believe the widely publicized claim that 1,000 U.S. stores opened their doors at 12:01 a.m. Sept. 17 to sell the two titles.

By most industry estimates there are between 9,000 and 10,000 music specialty stores in the U.S. Of that total, about 3,000 are in enclosed malls, which precludes most of them from opening their doors at midnight since shopping centers generally close by 10 p.m. and don't like the security hassles of having mobs of kids running through the center afterwards. Also, for the same reasons, it is highly unlikely that the thousands of discount department stores that carry music would open at midnight.

That leaves, on the conservative side, some 6,000 music specialty stores, either freestanding or in strip centers, that could open at midnight. But many of them are independent retailers that buy from one-stops, which means that they don't have access to the co-op advertising funds that are essential to publicizing the late-night openings. Even if co-op advertising was available to all 6,000 stores, the claim that 1,000 stores opened their doors at midnight would mean that one out of every six freestanding music stores in the U.S. participated in the event.

"Beforehand, we approximated that 700 to 900 stores would open at midnight, and then afterward we kept hearing about additional stores that opened at midnight," says Gilreath. "But who cares if it was 900 or 1,000 stores that opened, it was a great success."

In the end, of course, Gilreath is right as the Guns N' Roses launch established itself as the one against which all other subsequent superstar releases will be measured.

GRASS ROOTS

(Continued from page 49)

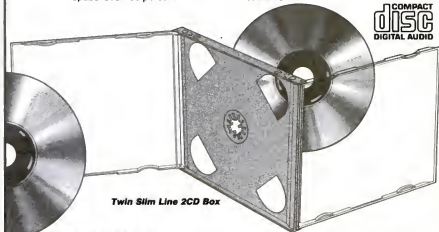
Rosenblum, aka the Holy Ranger, has inked a deal with Chicago's Flying Fish. "The Holy Ranger's Free Hand!" features songs, poetry, and music produced by Victor De Lorenzo of the Violent Femmes and session musician Jim Kannel. . . Zion, ill-based Black Vinyl Records recently signed North Carolina-based rockers the Spongtones. The band's debut, "Oh Yeah," is out now. . . Netherlands-based Progressive Music Productions, home to Omar & the Howlers, Walter Trout, and D.A.M.N., recently signed Dan Snyder & Bangs War. Dan Hickey and Kenny Aaronson will contribute to the band's debut.

WHO'S ON FIRST: Edwin Stonefelt is now chief financial officer at Hollywood's Higher Octave Music. He formerly was treasurer and executive VP/chief financial officer at Santa Barbara, Calif.'s County Bank.

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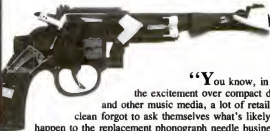
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PGD Making 'Music In The Mountains'



PGD executives congratulate Andy Cass of the Northeast branch, who was named PGD's sales representative of the year. Shown, from left, are VP of national accounts David Fitch; president/CEO Gary Rockhold; Cass; executive VP Jim Caparro; and Northeast branch manager Paul Wenrik.



Robn Luine-Kirby of Los Angeles is congratulated after being named PGD's sales representative of the year. Shown, from left, are Los Angeles sales manager Rick Reper; president/CEO Gary Rockhold; Luine-Kirby; Los Angeles branch manager Bill Follett; and executive VP Jim Caparro.



After being named PGD's account service representative of the year, New York's Stan Miller, center, is congratulated by president/CEO Gary Rockhold, left, and New York branch manager Ron DiMatteo.



Company executives congratulate PGD's singles-sales-specialist-of-the-year Susan Hulscher, of the Midcentral branch. Shown, from left, are Midcentral sales manager Bill Teyman; president/CEO Gary Rockhold; Hulscher; Midcentral branch manager Bill Schulte; executive VP Jim Caparro; and VP of field marketing Rick Rogers.

ASPEN, Colo.—"Music in the Mountains" was the theme of the recent PGD branch and label summit, held in the mountains here. Attendees celebrated PGD's fourth-quarter releases, which include albums by U2, Tin Machine, Bryan Adams, Barry White, Candice Soundgarden, Maceo Parker, John Mellencamp, Little Feat, Vanessa Williams, Two Rooms, and Richie Sambora. The highlight of the conference was the gala dinner celebration and awards ceremony, featuring the presentation of awards for 1990 branch of the year and other sales awards.



Sharon Fields of the Southwest branch is named PGD's urban product development representative of the year. Shown, from left, are director of urban sales and development David Alszander; president/CEO Gary Rockhold; Fields; Southwest branch manager K.P. Mattozo; executive VP Jim Caparro; and VP of field marketing Rick Rogers.



President/CEO Gary Rockhold, left, and executive VP Jim Caparro, right, present New York branch manager Ron DiMatteo with the plaque naming New York PGD's branch of the year.



Robert Tangle of the New York branch wins the award for PGD's alternative product development representative of the year. Shown, from left, are president/CEO Gary Rockhold; Tangle; director of alternative sales development Jim McDemott; executive VP Jim Caparro; and VP of field marketing Rick Rogers.

Hot Latin Tracks™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL	Composer from national Latin radio play report.	TITLE
			*** NO. 1 ***		♦ COSAS DEL AMOR WENDEL D. DE LA ROSA
1	1	12	WIKKI CARRI Y ANA GABRIEL		♦ AHORA
2	2	12	ANA GABRIEL		♦ POPURRI
3	3	6	PANDORA CORTESIA/SONO		♦ PORQUE SERA
4	16	13	RUDY LA SCALA SONO/SONO		♦ ELECTRODICO
5	6	6	JUAN LUIS GUERRA Y LA 440		♦ FRO FRO
6	6	6	MILAJRES CORTESIA/SONO		♦ QUE NADA NOS SEPARA
6	3	20	RICARDO MONTANER		♦ DEJAME LLORAR
6	6	6	YINDO CORTESIA/SONO		♦ MELODIA DESENCAMADA
10	17	27	RICARDO MONTANER THUNDER		♦ SERA
17	4	6	DANIELA VIKO SONO/SONO		♦ TODO TODO TODO
12	16	16	VICTOR TORRES		♦ MESTIZO DE NOCHE
13	21	26	LISSETTE CORTESIA/SONO		♦ MAL SUENO
14	14	6	MARISELA AROLA		♦ YA TE OLVIDE
15	15	26	ANGIELES OCHOA		♦ COMO QUE NO
16	30	29	EDDIE SANTIAGO CORTESIA/SONO	*** POWER PICK ***	♦ ME FALTAS TU
17	16	17	ALEJANDRA GUZMAN WELDON		♦ HACER EL AMOR CON OTRO
18	12	6	AZUCAR MORENO		♦ TU QUIERES MAS
18	28	26	LOS CANNIMANES		♦ DOS CARTAS Y UNA FLOR
20	17	16	LOS BLUES FORNIA		♦ CHIQUILLA BONITA
20	13	16	LISA LOPEZ SONO/INTERNATIONAL/SONO		♦ DIME QUEN ES
22	27	26	GLORIA TREVI SONO/SONO		♦ TU ANGEL DE LA GUARDIA
23	22	4	ILAN CHESTER		♦ SABE A CALIDAD
24	NEW	3	VICTOR TORRES SONO/SONO	*** HOT SHOT DEBUT ***	♦ ANDO BUSCANDO UN AMOR
25	16	17	GIPSY KING SONO/SONO		♦ BAILA ME
26	16	15	BEATRIZ ADRIANA FORNIA		♦ NO VOLVERE JIMAS CONTIGO
26	16	6	TITO NIEVES		♦ DE MI ENAMORATE
26	25	3	MENMUDO SONO/SONO		♦ BESAME EN LA PLAYA
29	33	33	NENI SEGARRA		♦ ERES LA UNICA
30	25	31	VICENTE FERNANDEZ SONO/INTERNATIONAL		♦ EL CHARRO MEXICANO
31	32	30	LOS BLUES FORNIA		♦ DOS
32	31	24	SEBASTIAN DALMA SONO/SONO		♦ BAILAR PEGADOS
33	25	15	YURI SONO/SONO		♦ TODO M CORAZON
34	34	—	EDNITA NAZARIO SONO/SONO		♦ ERES LIBRE
35	NEW	1	SEBASTIAN DALMA SONO/SONO		♦ COMO ME GUSTA
36	NEW	1	CHRISTIANNE SONO/SONO		♦ DARIA CUALQUER COSA
37	36	—	SURY GONZALEZ SONO/SONO		♦ ADIOS
38	37	—	ALEX O'CASTRO SONO/SONO		♦ PERDIDO
39	39	—	PAMPINA SONO/SONO		♦ ESA CHICA Y YO
40	23	22	LOS TIGRES DEL NORTE FORNIA		♦ HOY NO ES MI DIA

Records with the greatest airplay gains. ♦ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, U.S. Music/World Communications, Inc.

Arroyo's abridged, confused performance. Only the concert's length prevented the entire audience from enjoying an otherwise smooth affair.

WHAT IS THIS THING CALLED Bachata Bachata? According to Sonotone's hot singer/songwriter Victor Torres—author of "Mezita de Noche" and the current fast-rising single "Ando Buscando Un Amor"—bachata is a rhythmic cross between bolero and son that surfaced 60 years ago in the poor neighborhoods in rural Dominican Republic. Victor claims he and Luis Diaz helped bring the music to the Dominican forefront before Juan Luis Guerra took it worldwide last year. A reluctant performer,

Celia Cruz sizzled at annual salsa extravaganza

Victor says he prefers producing and writing to performing. He has penned songs for the likes of Luis Arriaga, Mijares, Dyango, and Angela Carrasco. The low-key balladeer recently performed on the national OTI songwriting competition with label mate Yordano, who says his next album will move closer toward a Caribbean-based sound.

ALBUM UPDATE: WEA Latina's superstar vocalist Luis Miguel is set to release his next album, "Romances," Nov. 19. Other WEA acts scheduled to ship new product later this year are Julian, Glenn Monroig, and Wilkins... Spain's high-flying rock act Locomía is looking for mainstream state-side distribution of its latest Hispanic album "Locovox"... Gloria Estefan's best-selling vocalist Jon Secor is expected to release his first English-language album in January on SBK.

WEA LATINA TREASOR: Miguel Bosé capped the "Juventud-Divino Tesoro" television Sept. 30 at the Miami Arena with a set highlighted by "Los Chicos No Lloran."

and that are irrefutable in the face of his myriad achievements. Man, there was nothing that Miles could ever do or say that was hipper than his burnt sienna ruminations on "Sketches Of Spain."

On that, as on every occasion he ever made, Miles hip notes that illumined the very darkness he seemed to thrive on. And, as if to remind all that the darkness was not an empty hole, but rather a safe place pregnant with the light opportunity he revealed in those spaces between notes—those pouts of shaped silence that protected him like a womb.

The man needed protection, if not from a chilly world, then from himself, from the very stance of aloofness that once served his interests but now disconnected him from the adoration he coveted. At age

Miles settled on the simplest of farewells at Montreux

65, Miles must have known that the clock was running down.

Maybe that's why, at the Montreux Jazz Festival this summer, he did the unimaginable. Standing before Quincy Jones and a huge orchestra, he turned back time, reliving his collaborations with Gil, waxing soulful and seductive with the charts from "Sketches" and "Miles Ahead" and "Forgy & Bess." He did what he promised he would never do. By accident it was the experience of a lifetime. Maybe even for Miles.

After decades of altering the face of modern music, then attempting to fend off the ravages of high and hard living with a faux-peacock posture of relevancy, Miles settled on the simplest of farewells—he played the music that mattered most, the music that captured his soul. It was a fitting exit, brave and generous.

Rest easy, Miles. The moments of silence are yours.

Warner Bros. recorded Miles at Montreux, though no release date has been announced.

Latin NOTES

by John Lannert

WHEN CELIA CRUZ TOOK the stage at Ralph Mercado's annual salsa extravaganza, held Sept. 28 at the Brendan Byrne Arena in East Rutherford, N.J., everyone in the house knew the effervescent sonera was going to run through time-tested favorites, including "Yerbero Moderno" and "Bemba Coco."

Yet it didn't matter... and doesn't matter. Cruz puts on a riveting show that unflinchingly ignites an audience, regardless of its age.

Her 20-minute set was by far the most incendiary of the shows performed by the 15 or so acts that comprised the too-long, six-hour megaconcert. This is not to say there were not other strong sets: There were. José Alberto "El Canario," Tito Nieves, and Orquesta de la Luz were but a few of the acts that turned in crowd-pleasing segments.

But Cruz possesses a magnetic, charismatic stage persona—not to mention an astonishingly powerful voice—that always allows her to take refuge in the familiar warmth of her enraptured audience's collective embrace. And her fervent following, which at this concert numbered about 10,000, cannot seem to get enough of their beloved "queen of calumá." Soon after concluding her own performance, Cruz lit up the venue once again during "Nacala," a sizzling duet she crooned with the Luz's charm-endowed lead vocalist, Nora.

"Nacala" never tasted so good at a concert. And by the way, her greatest-hits collection, "The Best" (Globe), recently hit retail.

The salsa event itself generally was crisply paced and well-organized with the brief exception of Joe



by Jeff Levenson

IT WAS SO TYPICAL OF MILES. At a press conference in Holland a few years back, someone asked him if he would ever consider playing with his contemporaries again, reprising the magic of his associations with Max Roach or Sonny Rollins or Gil Evans.

The question was a good one, though I don't think Miles wanted us to know that he thought so. He sat stone-faced, in a silent way, staring down the innocent questioner for what seemed like an eternity. "Now, why would I want to do that?" he challenged, making it unmistakably clear that the mere suggestion was off-limits, especially to an artist committed only to the here and now.

In truth, a nerve had been touched, the nerve that probably triggers memory and desire and self-definition, all of which pulse in that existing gap between who we are and who we're expected to be. Miles recognized that precarious void from 1961 on; that was the year he returned to public view, after a five-year retirement.

From that moment until his death on Sept. 28 he was engaged in pure theater—playing the improbable role of Miles Davis. The sounds from his trumpet had already told us that he was enigmatic, vulnerable, princely in his solitude. Now, he was acquiescing to his fame, presenting, acting, recovering, and only occasionally making brilliant music as he vainly unraveled his silicon cocoon, determined to both reinforce and refute his legend.

Miles' creative drive, it seemed, was being supplanted by a more basic need—an overarching desire to communicate hipness and badassness, those cool-to-the-touch distinctions that Miles has always been known

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Classical KEEPING SCORE



by Is Horowitz

BALANCING ACT: Koch International Classics continues an active recording program even though the label expects to trim monthly release numbers next year. Koch president Michael Koeffler believes cutbacks are mandated by a sluggish retail market still beleaguered by product glut.

Among Koch recording initiatives is an agreement with James DePreist and the Oregon Symphony Orchestra, with first sessions scheduled in May. Michael Fine, label A&R chief, says works being considered for this initial project include Menotti's "Apocalypse" and Delio Jassi's "Meditations on Ecclesiastes."

In another first-time venture for the label, Koch will record the Moscow Chamber Orchestra next March in a program of Schnittke and Shostakovich. Andrew Schenk will be in Moscow to conduct, with Fine as producer. A bit closer to home, Koch returns to Phoenix in November to record the city's orchestra in Bernard Herrmann's Symphony No. 1 and Schuman's "New England Triptych."

Still in doubt, however, is Koch's Oct. 24 live recording of the Chicago Symphony, under Schenk, of the Barber cantatas "The Levers" and "Prayers of Kierkegaard." Although the project was firming some time ago, there is no assurance that the strike by the orchestra, which has already scuttled some Erato recordings, will be settled in time.

PROGRESS REPORT: It's only about a year since Albany Music Distribution, sister operation of Albany Records, began a serious push into wholesaling, but it already has 79 labels on its roster. And, says Albany's Susan Bush, "we're looking for more."

In addition to its own label, which has featured the works of British composer George Lloyd and has been an outlet for selected titles of the Louisville Orchestra series of contemporary works, Bush cites Finlandia, Opus 111, and O.M. Records among labels it represents. In October Albany takes on Laurel Records and the Spanish label Discob.

PASSING NOTES: Omega/Vanguard has added Rock Bottom, based in David, Pa., to its roster of indie distributors. Its wholesaler web now numbers seven. Label president Seymour Solomon says his reissue program, started in January, is being stepped up to hit 100 titles by year's end. The catalog currently numbers about 70 Vanguard reissues and some 30 Omega items.

Telemus steps into the period-instrument arena with the signing of Banchetto Musicale, the Boston-based early-

Koch International keeping active despite cutbacks

music ensemble directed by Martin Pearlman. First recording, in January, will be a set of Handel Concerti Grossi.

Mezzo Janet Baker will be soloist in Respighi's "Aretusa" and "Il tramonto," to be recorded by Collins Classics in November with the City of London Sinfonietta conducted by Richard Hickox. Other Respighi works will flesh out the album.

A late-September recording by the Manhattan Chamber Orchestra, conducted by Richard Alden Clark for Newport Classic, featured Eugenia Zukerman as soloist in the Ibert Flute Concerto. Label chief Larry Krausman produced.

Composer/pianist Easley Blackwood's second recording for Chicago label Cedille is an Ives/Copland program featuring the former's "Concord Sonata" and the latter's Piano Sonata. Label head James Ginsburg says he'll be recording a program of 20th century works with harpichordist David Schrader and the Rembrandt Chamber Players.

Billboard

FOR WEEK ENDING OCTOBER 12, 1991

Top Classical Albums

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE		ARTIST
			LABEL	NO. OF WEEKS ON CHART	
1	1	85	IN CONCERT A	*** NO. 1 ***	53 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	7	7	BERNSTEIN: CANDID	*** NO. 1 ***	53 weeks at No. 1 HADLEY, ANDERSON, GREG, LIVINGSTON (BERNSTEIN)
3	13	10	CORIGLIANO: SYMPHONY NO. 1	CHICAGO 45013-2*	CHICAGO SYMPHONY (BARENBOIM)
4	NEW*	4	PAET: MISERERE	EMI 847 539-2*	HOLLAND ENSEMBLE
5	35	35	PIAZZOLLA: FIVE TANGO SENSATIONS	NORDEX 75284*	KRONOS QUARTET
4	NEW*	4	HOROWITZ THE POET	EMI 435 028-2*	VLADIMIR HOROWITZ
7	18	18	FAVORITE ARIAS BY WORLD'S FAVORITE...	SONY CLASSICAL SK 4712P*	CARRERAS / DOMINGO / PAVAROTTI
9	3	3	THE GIRL WITH ORANGE LIPS	NORDEX 7382	DAWN LIPSHAW
9	8	75	HOROWITZ: THE LAST RECORDING	SONY CLASSICAL SK 4611P*	VLADIMIR HOROWITZ
10	15	5	IVES/SCHUMAN/MENNIN	MERCURY 432 355-2*	EASTMAN-ROCHESTER ORCHESTRA (HANSON)
12	18	18	RUSSIAN ROMANCES	SONY CLASSICAL SK 4611P*	DMITRI HOROVOSTOVSKY
12	18	18	MIDORI: LIVE AT CARNEGIE HALL	SONY CLASSICAL SK 4674*	MIDORI
12	10	18	HANDEL: SONATAS	ICA 00441-4*	KETHY JARRETT, MICHALA PETRI
14	18	39	ITZHAK PERLMAN: LIVE IN RUSSIA	AMEG. CSC 54109P	ITZHAK PERLMAN
15	11	65	BLACK EGGS	NORDEX 73429-2*	KRONOS QUARTET
16	NEW*	16	HANSON: SYMPHONY NO. 4	DELOS DE 3150P*	SEATTLE SYMPHONY (SCHWARTZ)
12	NEW*	16	TCHAIKOVSKY GALA IN Leningrad	ICA 00732-2*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
12	18	11	BRAHMS: A GERMAN REQUIEM	PHILIPS 432 140-2*	MARCONI, GILFRY (GARDINER)
12	NEW*	15	WAGNER: GOTTERDAEMERUNG	DE 423 385-2*	BEHRENS, GOLDBERG, STUDER (LEVINE)
20	23	5	MOZART: CONCERTOS FOR 2 & 3 PIANOS	SONY CLASSICAL SK 4649P*	MURRAY PERELMAN, RAOUL LUPU
21	18	1	BLOCK: SCHEDULE	ICA 00787-2*	HARNOY, LONDON PHILHARMONIC (MACKERRAS)
22	18	18	BARBER: SYMPHONY NO. 1	ICA 00787-2*	SONY CLASSICAL SK 4649P*
23	18	18	GESUALDO: TENEBAE	EMI 435 167-2*	HILLIARD ENSEMBLE
12	NEW*	18	COPLAND: EL SALON MEXICO	DE 423 072-2*	NEW YORK PHILHARMONIC (BERNSTEIN)
28	75	3	HAIL, GLADDENING LIGHT	COLLETTA 113*	JOHN RUTLER, CAMBRIDGE SINGERS

TOP CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE		ARTIST
			LABEL	NO. OF WEEKS ON CHART	
1	1	29	SPIRITUALS IN CONCERT	DE 423 100-2*	27 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	7	7	THE ANNA RUSSELL ALBUM	SONY CLASSICAL SK 4738P*	ANNA RUSSELL
3	NEW*	3	PAVAROTTI SONGBOOK	LONDON 438 513-2*	LUCIANO PAVAROTTI
4	3	18	HOLLYWOOD DREAMS	PHILIPS 432 802P*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
4	3	18	NIGHT & DAY	AMEG. CSC 1439P*	THOMAS HAMPSON
4	NEW*	4	THE WIND BENEATH MY WINGS	ICA 00822-2*	JAMES GALWAY
7	NEW*	7	AMAZING GRACE	PHILIPS 432 546-2*	JESSYE NORMAN
4	18	3	THE MUSIC MAN	TELARC CD-90274*	NOBLE BRETT, CINCINNATI POPS (KUNZEL)
4	NEW*	4	ANNIE GET YOUR GUN	AMEG. CDD 5402P*	CRISWELL, HAMPSON (MCJUNNELL)
10	5	23	POP PUPPINS	TELARC CD-90289*	CINCINNATI POPS (KUNZEL)
14	18	18	I LOVE A PARADE	SONY CLASSICAL SK 4674*	BOSTON POPS (WILLIAMS)
14	18	18	HOLLYWOOD GOLDEN CLASSICS	AMEG. CDD 5402P*	MANCINI POPS (MANCINI)
12	18	18	CINEMA ITALIANO	ICA 00702-2*	JOSE CARRERAS
12	15	5	THE SYMPHONIC LOUD WEBBER	ROVAL 73742-2*	ROYAL PHILHARMONIC (STRATTA)
15	7	43	THE CIVIL WAR	ELSTRIA NORDEX 73429-2*	SOUNDTRACK

* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Additional million indicated by asterisk following the symbol. © 1991, Billboard/BPI Communications, Inc.

Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints” Vol. 3, No. 7

RED SEAL IS RED HOT!

16 new releases from RCA Victor Red Seal arrive in stores in October, and they are RED HOT! Nero may have fiddled while Rome burned, but ITZHAK PERLMAN and FRINGAS ZUKERMAN could have started the fire in an album of duos by Mozart and Leclair (60735-2/4-RQ). Fireworks, musical and otherwise, highlight a TCHAIKOVSKY GALA IN LENINGRAD (60739-2/3/4/5-RQ) in audio and video formats, while America's hottest orchestra—the Saint Louis Symphony—and conductor Leonard Slatkin perform the music of Walter Piston. That's not all—Alicia de Larrocha, Sir Colin Davis, Barry Douglas, Evgeny Kissin, Claus Peter Flor, and Vladimir Spivakov are featured in the hottest group of Red Seal releases yet!

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		LABEL	TITLE
			ARTIST	ARTIST & NUMBER OF DISTRIBUTING LABELS		
1	3	7	WYNTON MARSALIS	COLUMBIA 47577	★ ★ No. 1 ★ ★	1 week at No. 1 THICK IN THE SOUTH
2	2	15	NATALIE COLEA	ELEKTRA 8-1049		UNFORGETTABLE
3	1	13	DAVID SANBORN	ELEKTRA MUSIC/ARC 81089/ELEKTRA		ANOTHER HANO
4	4	13	MCCOY TYNER	CHERRY J051*		NEW YORK REUNION
5	5	11	TOUGH YOUNG TENORS	AVANCEE 808 707/ISLAND		ALONE TOGETHER
6	16	7	WYNTON MARSALIS	COLUMBIA 47576		LIFTOUN RULER
7	8	11	CASSANDRA WILSON	JMT 834 643/POLYGRAM		SHE WHO WEEPS
8	11	7	WYNTON MARSALIS	COLUMBIA 47575		LEVEE LOW MOAN
9	NEW	1	DAVE GRUSIN	GRP 2005*		THE GERSHWIN CONNECTION
10	6	13	TERENCE BLANCHARD	COLUMBIA 47554*		TERENCE BLANCHARD
11	9	13	JOHNNY GRIFFIN	AVANCEE 8421/ISLAND		THE CAT
12	7	23	THE HARPER BROTHERS	VERVE 847 954/POLYGRAM		ARTISTRY
13	13	7	ANTONIO HART	NOVA5 3120/NOVA		FOR THE FIRST TIME
14	18	3	JACKIE MCLEAN	TRIO/KA 180*		RYTES OF PASSAGE
15	NEW	1	MARK WHITFIELD	WARNER BROS. 26659*		PATRICE
16	17	5	THE BENNY GREEN TRIO	BLUE NOTE 96488/CAPITOL		GREENS
17	19	3	SONNY SHARROCK	AVANCEE 808 957/ISLAND		ASK THE AGES
18	12	17	STAN GETZ	EMARCY 838 770/POLYGRAM		SEVERITY
19	NEW	1	OSCAR PETERSON TRIO	TELARC 83304*		SATURDAY NIGHT AT THE BLUE NOTE
20	14	11	MCCOY TYNER	ELCA 79668/WEA-BLUESJAZZ		REMEMBERING JOHN
21	15	9	CLEO LAINE	ACA 60248*		JAZZ
22	25	3	HERB ELLIS	JUSTICE 1001*		ROLL CALL
23	23	3	BOBBY HUTCHERSON	LANDMARK 12099/PRESTO		MIRAGE
24	NEW	1	MACEO PARKER	VERVE 848 048/POLYGRAM		MY ROOTS
25	NEW	1	STEPHEN SCOTT	VERVE 848 057/POLYGRAM		SOMETHING TO CONSIDER

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		LABEL	TITLE
			ARTIST	ARTIST & NUMBER OF DISTRIBUTING LABELS		
1	2	5	THE RIPPINGTONS	GRP 9651*		1 week at No. 1 CURVES AHEAD
2	3	5	CHICK COREA ELECTRIC BAND	GRP 9649*		BENEATH THE MASK
3	5	5	THE MANHATTAN TRANSFER	COLUMBIA 47079*		THE OFFBEAT OF AVENTURES
4	1	13	BELA FLECK & THE FLECKTONES	WARNER BROS. 26657*		FLIGHT OF THE COSMIC HIPPO
5	6	5	ACOUSTIC ALCHEMY	GRP 9648*		BACK ON THE CASE
6	NEW	1	FOURPLAY	WARNER BROS. 26658*		FOURPLAY
7	4	13	CANDY DULFER	ARISTA 80174*		SAXUALITY
8	10	17	JEAN LUC PONTY	EPC 47373*		TCHOKOLA
9	13	5	KIM WATERS	WARLOCK 2705*		SAX APPOINTAL
10	16	5	AL DI MEOLA	TOMATO 70750/WEA-BLUESJAZZ		WORLD SINFONIA
11	14	7	WARREN HILL	NOVA5 3117/NOVA		KISS UNDER THE MOON
12	NEW	1	MIKE STERN	ATLANTIC JAZZ 80297/ATLANTIC		ODDS OR EVENS
13	8	23	THE CRUSADERS	GRP 9630*		HEALING THE WOUNDS
14	7	23	JON LUCIEN	MERCURY 848 532		LISTEN LOVE
15	11	11	MICHEL PETRUCCIANI	BLUE NOTE 96489/CAPITOL		PLAYGROUND
16	9	17	SPYRO GYRA	GRP 9642*		COLLECTION
17	19	7	SADAO WATANABE	ELEKTRA 81120*		SWEET DEAL
18	NEW	1	ERIC MARIENTHAL	GRP 9650*		ODIS
19	18	9	TONY GUERRINO	NOVA 9137*		ANOTHER DAY, ANOTHER DREAM
20	22	3	BLUESIANA II	WINDHAM HILL JAZZ 10332*		BLUESIANA II
21	17	21	TUCK & PATTI	WINDHAM HILL JAZZ 0130*		DREAM
22	23	3	DOTSERO	NOVA 9136*		JUBILEE
23	21	3	PHIL SHEERAN	SONIC EDGE 80037*		STANDING ON THE SHORE
24	NEW	1	ALEX BUGHORN	ORFÈVRE 47978/PC		LOU DEGREES IN THE FISH
25	NEW	1	NESTOR TORRES	VERVE FORECAST 039/POLYGRAM		DANCE OF THE PHOENIX

© Albums with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million indicated by a number following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl unavailable. © 1991, Billboard/EMI Communications, Inc.

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(Continued on page 56)

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BDT0555

NEW PRODUCTS AND SERVICES

(Continued from page 45)

woofer.

LOGIC 2, a large-format, all-digital recording/mixing console, is making its industry debut from AMS Industries, a Siemens company based in Bethel, Conn. According to the company, the board features total dynamic automation of all functions up to 6.6 channels.

A **PORTABLE** analog-to-digital converter is being introduced by Apogee Electronics Corp., Santa Monica, Calif. The AD-500 converter is a stereo unit with a discreet front end that accepts up to +27 dBu input before any distortion and typically 100 dB common mode rejection. Sample rates of 32, 44/056, 44.1, and 48 kHz are provided.

TIMELINE is launching the Micro Lynx low-cost machine control system designed to synchronize audio and videotape transports and MIDI. The system consists of a compact rack unit and keyboards, and supports two transports plus MIDI. Slated to ship in November, the system has a suggested list price of about \$2,500.

The Instant Recall automation system from J.L. Cooper Electronics, Los Angeles, is making its debut. The external system is designed to work with any audio mixing console or a stand-alone mixer and includes list prices ranging from \$750-\$1,500. The company is also presenting its Mixmaster MIDI controlled mixer, the CS-10 control station, two new MIDI line amplifiers, and updated software for its MAGI automation system.

SHOWN for the first time at AES is the EX Series of power amplifiers that made their debut earlier this year at the National Assn of Music Merchants convention in Anaheim, Calif. (Billboard, Feb. 9).

MEYER Sound Labs, San Francisco, is demonstrating a new generation of its Source Independent Measurement system with a live performance by Windham Hill jazz artists **Tuck & Patti** Oct. 6 at the Ritz. The concert will also showcase the new DS-2 arrayable midbass loudspeaker and USM-1 ultra stage monitor. The

products will also be on display at the company's booth, along with updated versions of its UP4-1A and UM-1A loudspeakers that work with the M-1 control electronics unit.

GENELEC is introducing the 1031A two-way active monitoring system and presenting its full line of monitors to AES.

TECHNICAL Audio Devices, a division of Pioneer Electronics, is introducing the TL-1800 low-frequency loudspeaker designed for use as either a woofer or subwoofer in multway systems. Developed using proprietary transducer technology, this is the first TAD driver to employ Kevlar fiber cone material.

ALONG with the formation of its professional audio division, Korg USA is announcing a digital audio production system called SoundLink. The system combines an eight-track hard disc recorder/dubber with an automated digital mixer and provides 10 minutes of recording time at 48 kHz sampling rate, expandable to more than 15 hours. Rod Revulick will head up the division, along with Dave Goldberg in New York and Mike Haprow in Canoga Park, Calif.

A 16-channel version of New England Digital's DSP mixer for the PostPro line of digital audio workstations is being unveiled. The mixer provides 24-bit mixing and a third NED product to incorporate the com-

pany's MultiAer multitracking platform. In addition, the company is re-configuring its entire PostPro line to meet a broader variety of needs.

STUDIO DESIGN/architect John Storky and Walters-Storky in-house CAD consultant Malcolm Young developed an AutoCAD-compatible acoustic design program called CART (Computerized Acoustic Ray Tracing). Designed to calculate and graphically display acoustic ray behavior, the program was developed exclusively for in-house use. Walters-Storky Design Group will demonstrate the software at the AES convention.

BILLBOARD'S International Recording Equipment & Studio Directory is having its initial distribution at the AES. The directories, which include market study information as well as studio listings, are also available for \$37 from Billboard Directory in Lakewood, N.J., or by phoning 800-223-7258 or 908-363-4156.

THE NEW PD-484 disc-based digital editing/adding system is being introduced by Otari Corp.'s Digital Systems Group in Foster City, Calif. The system is expandable from four to 64 tracks and four-track increments. Features include unlimited non-destructive editing, and unlimited crosses across any type of edit, individual track slipping, and auto punch-in/out.

PROS TYING NEW-PRODUCT BOUNTY

(Continued from page 17)

walk out with rough mixes on CD.

The open-minded approach recommended by Sound On Sound owner David Arlen may be the best road to take. "I don't really have any expectations anymore," he says. "I'm going in kind of like the very first time I went to AES, hoping to be loved by something what I haven't previously thought about."

Sound On Sound is in the process of adding a second, John Storky-designed room in its New York facility. The new room is slated

to open early next year.

Armen adds that he would like to see what is going on in areas in which he does not specialize. "Not that I'm planning to do anything connected with it, but I've always had a fascination with film and video and, this time, part of what I'll do in talk to film and video people a little more and try to understand what they're doing."

The redesigned Hilton has Armen optimistic. "I like not having to move from location to location," he says. "This way it can be handled all in one location, rather than two."

MAJOR GERMAN CAMPAIGN AIMS TO ESTABLISH CASSETTE SINGLE

(Continued from page 4)

Germany is almost three per household. "The fact that cassette should be a substantial potential for the two-track cassette configuration," he says.

"We want to see if the consumer takes to the format and we are therefore concentrating on hit product," says Peter Zombik, director of the German branch of IFPI, the global label trade group. "If the response is good, the participating companies will expand the repertoire to include promotional releases by established developing artists."

The German industry is also keen to see whether the campaign can succeed in a highly competitive market. It is closely monitoring the results of similar

campaigns in France and Benelux. However, "the IFPI companies are participating in the scheme. Among the abstainers is independent label Interco, which is managing director, Herbert Kollichs is adopting a "wait and see" policy. He says, "We believe Germany is not an appropriate market for single cassettes, as compared to the U.S. and U.K. But should the campaign have positive results, we are ready to enter the market with the configuration."

It has been reported that in releasing the new Erasare single "Love To Hate You" on two-track cassette.

by because of its profitability. Arlen says he wants to launch the two-track single in neighboring Switzerland some 18 months ago proved unsuccessful.

But in Germany the cassette format is enjoying nearly 30% increase in unit sales last year, much of the boost coming from the five former East German states where the cassette is the dominant carrier. And in the first half of this year, cassette sales are up a substantial 44% over the first half of 1990.

Says Gebhardt, "It is vital that this cassette-single campaign is a success. We really need this configuration, and we intend to do everything possible to get it established in Germany."

George Martin's long and winding career ... see page 48

Home Video

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Home Ad-vantage: '90s Vid Tactics Biz Ponders Future Advertising Campaigns

BY JIM MCCULLAUGH

LOS ANGELES—Almost two years into its second decade, the once soaring home video industry has begun to scrutinize its consumer advertising tactics more closely.

With the VCR no longer a novelty, once zealous movie renters have become lethargic and indifferent. Business is often said to be "flat."

At the same time, competition for the home entertainment dollar continues to heat up as any number of newer technologies—including new generation video and computer games, Compact Disc-Interactive, CD-ROM, and cable—are gearing up for more attention in the '90s.

Factoring in the recession—the industry's first—how can video shape its advertising and marketing strategies in the next year or so, according to many observers, may well determine its health and vitality for the rest of the decade.

How those strategies will ultimately be shaped, however, will turn on the resolution of an ongoing conflict between the industry's need to combat consumer apathy, and the studios' natural instinct—and even their fiduciary responsibilities to the producers—to focus their advertising and marketing strategies on maximizing revenues on particular titles.

In order to help rekindle America's love affair with renting more videos more often, the Video Software Dealers Assn. is now set to launch an industry-wide, generic advertising test campaign during the first quarter of 1992. However, the means of funding a full campaign remains unresolved.

Kevin Wolcott, the Washington, D.C.-based consultant hired by VSDA to implement the campaign, says: "It's not an awareness campaign. That's what the studios do. We'll be doing a traffic-building campaign."

VSDA insiders say radio, a seldom exploited medium for home video advertising, will play an important role in the test.

But VSDA's impending campaign—whether it is labeled traffic building, awareness, or a hybrid—is also posing a number of interesting questions about how the industry advertises and just how effective any of its techniques really are anymore. The industry has changed, say observers, but so have consumers.

Related to the generic ad debate are such topics as:

Should the studios begin advertising home video more as a "festive social experience" by integrating images of consumers at home or in the

store as part of their ads?

• Should studios shelve the movie "trailer" formula for home video campaigns and take more daring, alternative, creative approaches?

• Should the Hollywood studios devote more from "title-specific" advertising for major releases?

• Should a different media mix—apart from TV and print—be used to push home video?

According to sources, the studios remain somewhat hazy to participating in a generic ad campaign, preferring to spend dollars against their

Should the studios shelve the movie 'trailer' formula for video campaigns?

own product. To date, only Walt Disney—because of the uniqueness of its product line—has engaged in "brand awareness with its TV ads.

Central, of course, to any discussion on how the studios advertise home video is the way in which the blockbuster A-side business works.

As a general rule, retailers will buy more copies of a blockbuster rental title if the studios blanket the airwaves just prior to street date and keep advertising long after the title is in the store.

Since the late '80s, broadcast and print media have become the prime vehicles creating and supporting "longer legs" for a major release.

But as many video retailers are quick to point out, since TV ad cam-

paigns are as much designed to hike retailer buying patterns as they are to create consumer awareness, they tend to lack much creative flair.

Typically, as many retailers, studios methodically follow the theatrical trailer paradigm in their home video advertising with only slight variations.

"It happens all the time," says Mitch Lowe, owner of Video Droid, a successful, independent three-store chain in the San Francisco area. "Just prior to order cutoff date, a few customers come in asking about a title. Why? Because they've just seen some pre-street-date advertising a week before the actual street date. They may only represent an infinitesimal amount of your customer base. But you do start thinking that you don't have enough rental copies on hand. Then you bump up your order. That's pretty well planned by the studios the way it happens."

John Thrasier, video merchandise manager for the Sacramento, Calif.-based Tower chain, acknowledges the broadcast ad effort on the part of the studios, but wonders, "Who sees them? Are they all on the David Letterman and Bob Costas early-morning shows? Or 'Good Morning, America,' and the 'Today' show? I know it's costly but let's get the TV ads into some normal time frames. I don't think consumers see them to a great degree."

Lowe says, "I would love [studios] to stress the 'at home' or 'in store' experience more. You need to differentiate home video more from the theatrical release."

He recalls a Paramount spot several

(Continued on next page)

LIVE Fit To Stretch Limits Of Special-Interest Programming

LOS ANGELES—LIVE Home Video plans to step up its special-interest video involvement both in terms of funding productions and making acquisitions.

The recent acquisition of the Vestron catalog—which includes the well-respected National Geographic, Nova, and Audubon series, has considerably broadened the company's nontheatrical content offerings in the educational, physical fitness, comedy, and music areas.

At the same time, the company has created the new post of director of production and acquisitions, filling it with Catherine Allin-Cruce, who comes from the Phoenix-based Achievement Video Network, where she was VP of product development overseeing video acquisitions and development.

According to Ronna Wallace, senior VP of production and acquisi-

tions, expanding the special-interest area has "been part of a long-term business plan. Originally, the company was focused on strong theatrical features, as well as putting the children's video line, Family Home Entertainment, on the map.

"We've done both those things, as well as build a strong marketing and distribution mechanism," she adds.

She also points out that LIVE has been consistently cultivating the sell-through market, as evidenced by last holiday season's success with Family Home Entertainment product.

"The next logical area from an acquisitions and marketing point of view was special interest," she says. "We've increased staff in all areas so special-interest will be given full attention."

Another example of increased staffing is the recent addition of Beth Bornhardt, formerly head of specialty merchandise, including video, with the Waldenbooks chain. Bornhardt joined LIVE recently as

(Continued on page 62)



WALLACE

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"Slicks" Move. New Line Home Video kicks off its "City Slickers" video release campaign by presenting a check for \$50,000 to actor Billy Crystal and to the Comic Relief foundation. Shown at a Los Angeles press conference, from left, are Michael Karafis, senior VP of sales and marketing, New Line; Stephen Enhorn, president, New Line; Crystal; and Bob Zmudis, Comic Relief president. "Slickers" will hit the street Dec. 4.

HOME VIDEO

HOME VIDEO INDUSTRY LOOKS TO AD TACTICS FOR FUTURE SURVIVAL

(Continued from preceding page)

al years ago where the camera was the audience's eye as numerous consumers come into a store asking for the latest "Star Trek" release. Finally, actor James Doohan, who plays Scotty in the series, enters and requests the title.

"Sometimes," says Lowe, "when studios bring in celebrities to their ads that consumers don't remember them more. It's more special, not a second-class experience. It's too easy to pass on the same thing that you see in the theater to video marketing."

Notes industry analyst Bob Alexander of New York-based Alexander & Associates: "My guess is that the most work is done on the theatrical trailer that it captures what the studio wants to say about the film. They get it right to begin with. It's the nature of the beast that advertising is title specific, whether in movies or on video.

"Advertising movies as a festive social experience." The studio might do it. But it's not how they make money. They make money by selling more copies of movies to video stores. Home builds a consumer base and promotion. That's been at the heart of the business for 30-40 years. I would not expect to see that change a lot."

Yet he does agree that the "more times we treat the home video market as its own, the better of we are and the more sophisticated it will be



Kurt Russell, left, and William Baldwin in MCA/Universal Home Video's "Backdraft." "We are trying to sell a visual experience," says MCA/Universal's Andrew Kairy. "We need to communicate it that way. It's imperative that we show quick memorable things that consumers can recall."

come. The [rental] industry doesn't do that much creative advertising as we do rely on the theatrical release to carry us into the video market." Says MCA/Universal Home Video marketing VP Andrew Kairy, "Sell-through lends itself more to creativity because more often than not you have a promotional partner. You're complementing one another's advertising and you try to match creatives as much as possible. A classic example of that now is 'Home Alone.' On the rental side, however, he notes, it is more a "title specific" business. "We're all a function of product. And it's imperative we get a return on investment as to what we are do-

ing on one title."

With the studio's most current rental release, "Backdraft," he says, "We are trying to sell a visual experience. We need to communicate it that way. It's imperative that we show quick memorable things that consumers can recall. It's important we hit those points that refresh people's memory with the experience of the first time."

Says Ron Cartel, senior VP of Blockbuster Entertainment, the largest U.S. consumer video store: "Studios tend to show clips because that's what people want to see; that's what you identify with. The studios don't look at their job to create a 'home vid-

eo experience.' What they are saying is the movie is here. It's not up to Colgate or Crest to tell you that going to the drug store is good. They say we have this product and it's probably available everywhere. It comes down to what the role each player has—studio, supplier, and retailer."

Blockbuster TV ads, he says, often show families coming in to experience the store and then leaving with several tapes. "But that's our role," he says.

Spelling to the creative content of home video advertising, Castell says a movie is "not a piece of soap that's a party product. Every movie is different in different ingredients. It's not your picking between five soups or five fast-food places. In a sense, every movie is a brand unto itself. The film itself provides the creative elements."

"For home video," he continues, "advertising on the tube is great. It still is imagery. That's what motivates people. For the last 30 years guys have been coming into the business trying to change the way it should advertise. But they still end up showing it. They're not sure how they should do it, such as testimonial ads, but movies are not fungible."

Says Ira Mayer, president of EPM Consumer Services Inc., a division of EPM Entertainment Marketing Co-

ference and publisher of Entertainment Marketing Letter and The Licensing Letter: "The movie industry has tried to come up with promotions and ads that probably would have worked more promoting for a long time. A number of movie chains are strongly behind the idea. But the Motion Picture Assn. of America is saying, 'Why? Paramount doesn't want to promote Disney's movies. I don't think there's a whole lot of promise for generic campaigns for either theatrical or home video unless you've got a Valentine's Day promotion and you can put together four or five films. I don't think you can do it on new releases.'"

Like many other observers, he also notes that there are "a number of legitimate reasons" why home video picks up, by and large, the same campaign as theatrical, including production cost considerations, a carryover "family/facility" effect, and the desire to take advantage of an umbrella campaign.

"To the extent that synergy exists anywhere in the world, that's one aspect of it," he says. "We have to look at in the sense of where are those advertising dollars spent best," he continues. "On something generic or on a specific title, to maximize the return." (Continued on page 63)

VISA Meets With Screening Success

ADD VIDEO VALUE. With the regional Video Software Dealers Assn. (all meetings in full way, many retailers are pushing programs that have a good deal of excitement and value, says Rick Veinrad, head of the South Florida Chapter and of three-store Video Connection in Miami.

An example is the Oct. 16 meeting at the Movio, a local theater often used by film critics. "We're screening 'Highlander II,' a movie that hasn't been released theatrically and we hope to have a copy for sale from the film on hand also," says Veinrad. A previous meeting drew 125 people when the chapter presented a panel of 10 studio and distributor execs. . . . The Los Angeles Chapter boasted over 100 attendees for a recent meeting at Walt Disney Studios with a showing of "Fantasia" as a main attraction.

According to Linda Plaks, president and head of single-store Video Connection in Moorpark Video, the chapter will donate material to the video library at the Tarzana Regional Medical Center, which deals with terminal cancer patients. Admission to the chapter's Nov. 20 "Twelve Days Of Christmas" event at the Sheraton Universal Hotel will be one donation videocassette. The chapter is also working now on its Oscar party, following the initial success of one in March.

HOT-SEAT SESSION. "Ask him anything," even why the in-house club got such juicy deals on sell-through. That was the billing for Richard Cohen, executive VP worldwide for Disney, when he was introduced by Jim Beaman, district sales director and an associate member of the Los Angeles VSDA chapter, at the Sept. 25 meeting on the Disney backlot in Burbank, Calif. With Mike in hand, Beaman roamed the vast main screening theater, "where Walt Disney himself" gave "Fantasia in hand" to the attendees.

On the warehouse-chill front, Disney is initiating a program that will curtail or eliminate "the fake racks," firms that receive a discount but do not perform the

functions required of rackjobbers, Cohen explained.

Of all the topics that came up, Cohen was pushed hardest on pay-per-view. Noting that PPV is not currently a big threat, he was asked to project on whether the window of protection for stores would change if PPV became more popular. "There's a lot of ifs," he said, but he emphasized that the studios' objective is to maximize revenues. Home video is "by far" the most important source of revenue now, "two times, three times" as much as theatrical. "The terms of the agreement," he said, "simply as a matter of self-interest and self-preservation, the film companies would be suicidal and stupid to damage something as valuable as the home video industry. Every new technology for the past 40 years—television, cable, satellites, video, PPV—[has presented the question] is there a way to deliver films through the new technology without cannibalizing, without reducing, without damaging existing revenue streams. So PPV is interesting to the studios only insofar as additional business; its worse use would be cannibalizing other businesses."

LASERDIS FUTURE. One of the most touchy questions for Cohen was Disney would end its laserdisc licensing pact with Image Entertainment and commence distributing on its own. "I really shouldn't address that issue," said Cohen. "The terms of the agreement are too complicated. I will say it's a finite period." Cohen added that the format's future is much brighter "than the way it looked two years ago. We feel it will be a more constrained, high-priced hardware." "Now there are more attractive pros."

MORE LASER. The laserdisc gets another shot with the entry of primarily market-oriented Baseline Distributors in Miami, according to Bunky Wilson, VP of sales for the giant one-stop. "It was like a natural for us."

(Continued on page 63)

NEWLINE Republic's 'Cadence' Marches into Firm's Record Book For Pre-Orders

Republic Pictures Home Video reeled in record orders for "Cadence," a title starring Charlee Sheen, which arrived in video stores Oct. 3. According to Steve Beeks, executive VP of Republic Pictures Corp. and president of the Home Entertainment Group, pre-order sales of tape and laserdisc units hit \$55,000, the largest number of pre-order titles in the company's history since formed in 1985. The company is supporting the tape with a \$2 million marketing campaign, including TV and radio advertising.

Wood Knapp's New 'Direct' Approach

Wood Knapp & Co. says it has formed Wood Knapp Direct Inc., a direct-response division, while at the same time acquiring the assets of New York-based cataloger Screen Interest Video. Among assets acquired by Wood Knapp are a mailing list containing the purchasing addresses and consumer profiles of more than 250,000 active video buyers, videocassette inventory, all rights to the catalog, and the use of the SI Video name and logo. According to Betsy Wood Knapp, president of CEO of Wood Knapp & Co., the acquisition will expand Wood Knapp's special-interest video marketing efforts. Wood Knapp, formed in 1986, has accumulated 200 special-interest video titles of its own, including fitness tapes from Angela Lansbury and Rita Moreno. The company recently formed a production entity, Wood Knapp Productions.

Ms. Smith Goes To Europe On Promo Jaunt

Health and fitness queen Kathy Smith recently went to Europe to promote her Media Home Entertainment "Workout" tapes. Screen Entertainment Ltd., based in the U.K., has licensed the "Kathy Smith's Workout" series from Media Home Entertainment for distribution in the U.K., Ireland, Denmark, Norway, Iceland, Sweden, and Finland. Three tapes, all available now, will be promoted, including "Kathy Smith's Starting Out," "Kathy Smith's Low Impact Workout," and "Kathy Smith's Pregnancy Workout." Smith's tapes have also been licensed for distribution in Japan as Media is looking to expand distribution into additional foreign markets.

VSDA Preps Houston 'Magic' Video Expo

The Video Software Dealers Assn. will hold the fifth of its six 1991 "Be Part Of The Magic" video expo Oct. 13-14 at the JW Marriott Houston Hotel Galleria in Houston. Among the highlights will be seminars on law prevention, hosted by Common Sense and security expert Mike Cavett, and employee motivation, led by Steve Hart of the Entertainment Co. Call VSDA at its new headquarters in Moorestown, N.J., for more information.

CBS/Fox Knows Nike: 2 Team For Bo Jackson Vid

■ BY JIM McCULLAUGH

LOS ANGELES—CBS/Fox Video and Nike have joined forces to create "Bo Knows Bo: The Bo Jackson Story."

The tape is the first-ever production of Nike Sports Entertainment, a new division of the Beaverton, Ore.-based athletic-shoe and sportswear manufacturer. The tape also marks the beginning of a long-term relationship with CBS/Fox Video.

According to Sal Scamardo, marketing manager for CBS/Fox Video, the 45-minute tape will be released Nov. 27 at a suggested list price of \$19.98.

Both CBS/Fox and Nike will support it through advertising and promotional efforts, as the tape will be marketed through CBS/Fox Video as well as Nike's sports-apparel channels.

"It's an integrated campaign," says Scamardo. "It's a combination of heavy promotion with print advertising and in-store, including theatrical posters and countercards, while Nike is putting together a print campaign in publications such as Entertainment Weekly, Rolling Stone, The Sporting News, and Sports Illustrated For Kids."

Jackson will make cable and network TV appearances on behalf of the videocassette. "It will seem like Bo is all over the place promoting this project," says Scamardo.

From a programming perspective, C.J. Howe, director of sports impressions for Nike, says the tape "begins where our family-reunion commercial with Bo ended—the spot with the different Bo's. At the end of the commercial, Bo comes in as a director. With the video, we pick up from that point and go forward."

The biographical video, she says, shows Jackson playing a sports writer who interviews the different Bo's. In turn, Jackson's life story is told. Howe says the program, which has a professional look, is contemporary and will have a "strong entertainment quality."

"It's not just another sports highlight tape," adds Scamardo. "It's an entertainment product, whether the viewer is into sports or not. That's why video specialty stores should make room for it. The demand will be there."

Narrated by sportswriter/broadcaster Dick Schaap, the tape also features footage from Jackson's career, including his days at Auburn Univ. and his professional football and baseball stints with the Los Angeles Raiders football team, and Kansas City Royals and Chicago White Sox baseball franchises.

Newton says Nike's commercial presence on the tape will be "low key," as the introduction will remind viewers of a past Bo Jackson Nike commercial while the end of the tape will feature a 30-second commercial of the latest Jackson Nike spot, which features dancers and singers.

Howe says the new Sports Entertainment division of Nike plans to do more programs with athletes for home video.

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Ingram Arrives On Sacramento Distrib Scene

LOS ANGELES—Ingram Entertainment has opened a second front in the California distributor wars, unveiling a new, full-hipping branch in Sacramento. The LaVergne, Tenn.-based wholesaler now has 12 full-service branches and three will-call-only locations. Ingram's arrival in Sacramento—where it will go up against VPD, which is based there, and a branch of the newly merged Major Video/Video Trend—is another jolt to home video distributors up and down the West Coast where competition has been increasing for the past year. Ingram had already established itself in the Southern California market.

In the past year, for example,

*Competition has
been increasing
for the past year*

VPD added three branches in California, but recently shut one of them down in what appears a continuing distributor blood bath, to quote one other source.

Most wholesalers in California trace the roots of the scramble to Des Moines, Iowa-based Commtron Corp., which had branches in Van Nuys and Santa Ana for years before moving into Ontario, where VPD had traditionally held forth.

At the same time, Ingram expanded in 1990 from a branch in Walnut and one at LAX Airport to a will-call outlet in Buena Park.

In quick succession, ETD came up from San Diego and opened a large branch in Santa Fe Springs while VPD opened a few blocks away from Commtron in Santa Ana (the branch VPD just shuttered). Sacramento-based VPD also opened new branches in San Jose, San Diego, and Redmond, Wash., near Seattle, to add to its older outlets in Long Beach and Ontario.

Only one distribution firm, Baker & Taylor, has stuck to its original representation in California, a single branch in Sunland.

The most recent expansion saw Video Trend open a branch in Chatsworth, prior to its acquisition by Major Video Concepts.

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SHOW & REVIEW

New CD-ROM Releases Display Format's Potential

INTERACTIVE VIDEO: Warner New Media and Voyager Co. have three new CD-ROM releases—"A German Requiem," "Mozart: The Dissonant Quartet," and "Franz Schubert: The Trout Quintet"—that illustrate the potential of this new optical format, a close cousin to laserdiscs and compact discs. This year and next will see a major push behind CD-ROM, which offers interactivity with audio and video programs, and is read by a CD-ROM drive inside or connected to a personal computer (Reboot, April 27).

CDTV and CD-I are similar formats, although they are played on dedicated hardware that hooks up to a television set, both are also being aggressively marketed in 1991. Warner's latest release, "A German Requiem," is a double-disc title retailing for \$66. To be played, it requires a Macintosh PC with at least 1MB of memory, and a compatible CD-ROM drive.

The title includes a complete, nearly 70-minute performance of the Johannes Brahms piece, with Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus. Included are the complete English and German texts of the choral work, two "real-time" analyses of the music, a "Requiem timeline," a full index, and glossary.

In addition, 50 "excursions" offer biographical, historical, and musical insights into the "German Requiem." All of these features are interactively accessible during the program.

Voyager has just launched "Mozart: The Dissonant Quartet" in

CD-ROM and CAV laserdisc/CD-ROM editions in late September. The CD-ROM version retails for \$29.95, plays on a Macintosh with a compatible CD-ROM drive, and includes a performance of the quartet by the Angeles Quartet.

A scholarly audio commentary, biographical information, extensive graphics, and an on-screen music glossary are among the features that accompany the music and provide interactive possibilities.

The CAV laserdisc/CD-ROM edition (\$149.95) of the title includes all the above features, and also has visuals of the Angeles Quartet's performance, plus audio/visual demonstrations of all terms in the CD-ROM glossary section.

It, too, requires a Macintosh, but IBM-compatible versions for other PCs will be released later. Voyager will also offer a CLV laserdisc of the "Dissonant Quartet" that includes the performance and audio commentary.

Due this week from the label is the CD-ROM "Franz Schubert: The Trout Quintet" (\$69.95), which will feature a performance by Elisabeth Leonskaia and the Alban Berg Quartet, and extensive interactive features. Coming in 1992 from Voyager are three other CD-ROMs: "Richard Strauss: Three Tone Poems," "Hearst And Soul: A CD Companion," and "Dvorak: Symphony No. 9—From The New World."

The Santa Monica, Calif.-based label has previously released several CD-ROM titles ("Igor Stravinsky: The Rite of Spring CD Companion" and "Ludwig Van Beethoven: Sym-

(Continued on page 62)



Doors' Opening: MCA executives and ex-Doors keyboardist Ray Manzarek celebrate the Sept. 12 video release of "The Doors: The Soft Parade—A Retrospective" at No. One in Beverly Hills. Shown, from left, are Louis Feola, executive VP of MCA/Universal Home Video; Manzarek; and Robert Blattner, president of MCA Home Video.

MUSIC VIDEO REVIEWS

(Continued from page 61)

the screen, along with damning comments from the general public. The result is a candid documentary, warts, glitches, controversy and all. "Tour Of A Black Planet" includes, in addition to the PE/Anthrax duo, two other new clips, "Get The F-k Outta Dodge" and "Can't Trust U," the lead-off single from the current album. Also included are "911 Is A Joke," "Brothers Gonna Work It Out," and "Anti-Nigger Machine."

Awareness of the music is especially high these days given the album release and a Sept. 28 appearance on the season premiere of NBC-TV's "Saturday Night Live." Followers of the acrimonious rappers are certain to want to own this tape.

PAUL VERNA

Billboard®

FOR WEEK ENDING OCTOBER 12, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

WEEK	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Release Date	Rating	Current/Last Week
1	1	5		HOME ALONE	Video Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	10/01	PG	21/91
2	2	15		THE TERMINATOR	HomeBite Film Corp. Image Entertainment (D83)BHD	A. Schwarzenegger	1984	R	21/91
3	NEW			STAR TREK COLLECTOR'S EDITION GIFT SET	Paramount Pictures Pioneer LDC, Inc. LV12954-7WS	William Shatner Leonard Nimoy	1991	NR	14/10
4	10	3		IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video PioneerLDC, Inc. ML102194	Milton Berle	1963	G	43/91
5	5	13		GOOFYELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1986	G	23/91
6	9	27		GHOST	Paramount Pictures Pioneer LDC, Inc. 32004	Patrick Swayze Demi Moore	1986	PG-13	31/91
7	4	11		MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Cagen	1990	R	34/91
8	6	7		HAMLET	Warner Bros. Inc. MGM/UA Home Video 12200	Me Gibson Genevieve	1966	PG	34/91
9	3	7		AWAKENINGS	RCA/Columbia Pictures Home Video Pioneer LDC, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39/91
10	21	3		PINK FLOYD: THE WALL	MGM/UA Home Video PioneerLDC, Inc. ML102214	Bob Geldof	1978	R	24/91
11	7	18		PREGATOR	Video Image Entertainment C1515-85	A. Schwarzenegger	1987	R	32/91
12	11	7		THE RUSSIA HOUSE	MGM/UA Home Video PioneerLDC, Inc. ML102229	Sean Connery Michael J. Fox	1990	R	23/91
13	NEW			THE HARD WAY	Universal City Studios MCA/Universal Home Video 41079	Michael J. Fox James Woods	1991	R	34/91
14	5	9		EDWARD SCISSORHANDS	Video Image Entertainment C1867-80	Johnny Depp Demi Moore	1990	PG-13	30/91
15	NEW			PREDATOR 2	Video Image Entertainment 1853	Danny Glover Gary Busey	1990	R	32/91
16	19	9		THE WAR OF THE ROSES	Video Image Entertainment C1856-85	Michael Douglas Kathleen Turner	1976	R	38/91
17	19	9		L.A. STORY	Live Home Video Image Entertainment (D82)46W	Steve Martin Victoria Tennant	1991	PG-13	39/91
18	18	5		STAR TREK II: THE WRATH OF KHAN	Paramount Pictures Pioneer LDC, Inc. LV11825	William Shatner Leonard Nimoy	1982	PG	34/91
19	RE-ENTER			STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDC, Inc. LV32044-WS	William Shatner Leonard Nimoy	1989	PG	34/91
20	25	3		STAR TREK: THE MOTION PICTURE	Paramount Pictures Pioneer LDC, Inc. LV10858-2WS	William Shatner Kathleen Turner	1979	G	31/91
21	23	5		REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jessie Vents Glen Close	1950	R	24/91
22	NEW			THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video PioneerLDC, Inc. ML102177	Eric Flynn Glen or Maxwell	1938	NR	24/91
23	18	25		PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1959	R	21/91
24	12	5		THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charles Hallahan	1991	R	29/91
25	14	13		KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34/91

* A IGA certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. © IGA participation certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BI Communications, Inc.

THE REPORTER TOP 10

WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (EST)	NO. OF SITES	WEEKEND PER SITE AVERAGE	WEEKS IN RELEASE	TOTAL GROSS TO DATE (EST)
1	The Fisher King (Tri-Star)	7,067,908	1,214	5,822	1	7,570,360
2	Necessary Roughness (Paramount)	6,513,130	1,895	3,442	—	6,513,130
3	Decoded (Buena Vista)	4,316,719	969	4,455	—	4,316,719
4	Freddy's Dead (New Line)	3,422,098	1,860	1,840	—	26,896,857
5	Die Hard Again (Paramount)	1,913,756	840	2,290	5	30,154,778
6	Late for Dinner (Columbia)	1,854,178	1,013	1,633	1	1,619,015
7	Terminator 2: Judgment Day (Tri-Star)	1,252,960	1,312	955	12	196,572,034
8	Doc Hollywood (Warner Bros.)	1,143,292	1,466	780	8	50,249,492
9	Robin Hood (Warner Bros.)	1,116,435	1,177	948	15	159,282,457
10	Rambling Rose (New Line Cinema)	1,105,468	227	4,870	1	1,550,973



**“Trade shows are valuable,
but I learn more from my
industry publications.”**

Your customers and prospects agree that trade shows are worth attending. But they also agree that specialized business publications are worth a great deal more to them. Because that's where they find more of the important information they need to know. A recent study, conducted by the Forsyth Group, proves it.

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For a free copy of the study, please write to American Business Press, 675 Third Avenue, Suite 400, New York, NY 10017.

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VIDEO PEOPLE

Janis Durr, formerly director of national accounts, has been promoted to VP, distributed video lines, at Uni Distribution Corp. in Los Angeles. At the same time, **Dan Gant**, formerly Uni regional video director, Midwest, has been promoted to director of national sales, video, while Gary Pogachar, formerly sales representative, Midwest region, has been named regional video director, Midwest.

Karen Daniel has been promoted to director of Hanna-Barbara Direct Marketing in Los Angeles. The new division, formed last March, is the in-house direct-marketing organization of Hanna-Barbara Productions Inc., which is designed to implement all direct-marketing programs utilizing Hanna-Barbara Home Video product with possible additions from other Hanna-Barbara divisions. Daniel had been manager of advertising/marketing for Hanna-Barbara Home Video.

Mal Layton has been appointed senior VP, acquisitions and production, for Republic Pictures Corp. in Los Angeles. He had been VP of acquisitions.

Terry Moloney, formerly an in-house creative executive with Walt Disney's Buena Vista Home Video division, has departed to start Proletariat Creative, a full-service advertising, design, and creative consulting agency in Los Angeles.

Russ Kamakali, formerly VP of special markets, has been promoted to VP of marketing for Media Home Entertainment, Los Angeles. At the same time, **Judy McGuire**, formerly head of domestic publicity and promotion, is upped to VP of communications and international sales. Also, **David Bergantino**, who joined Media last January from MCEG/Virgin Video, has been promoted to communications manager.

LASER SCANS

(Continued from page 6)

phony No. 9 Companion" (\$89.95 each).

MGM/UA WILL launch "Delirious" with John Candy on disc in December for \$24.98, as well as "The Bette Davis Collection" (four-film boxed set, \$89.98), which includes the movies "In This Our Life" (1942), "The Great Life" (1941), "A Stolen Life" (1946), and "Dangerous" (1935). Also from MGM/UA is the 1942 that month: "Quo Vadis" (restored, \$39.98), "Little Women" (\$34.98); "The Long Goodbye" (widescreen, \$34.98); King Vidor's "The Big Parade" (\$39.98); "The Wonderful World of The Brothers Grimm" (widescreen, \$34.98); "The Santa's Entertainments, Part II" (partial widescreen, partial CAV, \$49.98); and UA laserdisc exclusives "Moonfleet" (widescreen, \$34.98), directed by Fritz Lang, and "The Prodigal" (widescreen, \$34.98), with Lana Turner.

MUSIC VIDEO: Pioneer Artists has four new titles ready for the fall: "Whitney Houston: Welcome Home Heroes" (\$34.95) and "Sinead O'Connor: The Year of the Horse" (\$34.95) both due in October, and "Duran Duran: Arena" (\$24.95) and "Jesus Jones: Big In Alaska" (\$29.95), due in November.

Warner Reprise will launch "K. D. Lang: Harvest Of Seven Years" (\$29.98) and "Randy Travis: Forever (July 98)" in October, while Warner Home Video is releasing "Woodstock: Lost Performance" (\$34.98) that month as well. The latter title has performances by Joan Baez, Crosby, Stills & Nash, Janis Joplin, and Richie Havens from the legendary concert that were not included in the film "Woodstock."

In November, Teldec will release "Music Of The Night: Jose Carreras Sings Andrew Lloyd Webber" (\$49.97), the Richard Crouse opera "Salome" with Berlin's Deutsche Opera and singer Catherine Malfitano (\$39.97), and three Christopher YOUNG films—"Modest Musorgski Pictures At An Exhibition," "Here To Make Magic," and "The Ghost" (\$34.97 each).

WARNER is launching "Guilty By Suspicion" on laserdisc Nov. 6. Directed by Irwin Winkler, the drama starring Robert De Niro, Martin Scorsese, and Annette Bening delves into the tragic period of Hollywood blacklisting in the '50s. Several victims of the communitarian witch-hunting of that era play characters in the movie. The disc retails for \$29.98 (the day-and-date VHS edition is \$92.99).

Top Video Sales™

THIS WEEK		WEEK ON CHART		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS			
RANK	LAST WEEK	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Weeks on Chart
★ ★ NO. 1 ★ ★							
1	6	HOME ALONE	FoxVideo 1866	Messy Cuthin Joe Paetz	1991	PG	21.98
2	22	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.98
3	24	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
4	4	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.98
5	3	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.95
6	4	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Oscar Wiles Joseph Cotton	1941	NR	19.98
7	5	25 ROBIN HOOD	Walt Disney Home Video 226	Animated	1973	G	26.98
8	13	2 PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
9	7	12 THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.98
10	12	3 THREE TENETS IN CONCERT A'	London 71-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
11	10	25 STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
12	6	6 PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 50023	Various Artists	1991	NR	19.98
13	7	50 PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.98
14	RE-ENTRY	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	15.95
15	15	13 IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Castler	1963	G	25.98
16	20	3 STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40220-721	Patrick Stewart Jonathan Frakes	1987	NR	15.95
17	11	10 THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1968	NR	19.98
18	14	52 RICHARD SIMMONS: SWEATIN' TO THE OLDS	Warner Home Video 616	Richard Simmons	1990	NR	19.98
19	16	4 DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	99.98
20	18	13 THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Lestie Nielsen	1988	PG-13	14.95
21	23	36 DUMBO	Walt Disney Home Video 24	Animated	1941	G	24.98
22	18	8 GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
23	34	7 LONESOME DOVE	RHI Entertainment Inc. Cable Fever Entertainment 8378	Robert Duvall Tony Danza Lee Jones	1989	NR	99.95
24	33	3 STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40220-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95
25	39	3 STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40220-104	Patrick Stewart Jonathan Frakes	1987	NR	14.95
26	28	28 DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1987	G	22.98
27	24	21 PLAYBOY SEXY LINGERIE II	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.98
28	35	2 NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	12.98
29	37	50 FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 30384	Kevin Costner Amy Madigan	1989	PG	25.95
30	17	54 PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.98
31	RE-ENTRY	PLAYBOY VIDEO CENTERFOLD: MORGAN FOLEY	Playboy Home Video HBO Video 90504	Morgan Fey	1991	NR	19.98
32	RE-ENTRY	BILL & TED'S EXCELLENT ADVENTURE	New Line & TED'S EXCELLENT RCA/Columbia Home Video 8741	Alex Winter Keanu Reeves	1989	G	19.95
33	21	6 MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
34	RE-ENTRY	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR*	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	19.98
35	29	20 THE MIND'S EYE	Miramax MPV5001	Computer Animated	1991	NR	19.95
36	32	5 PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	25.98
37	179	207 TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
38	25	254 THE SOUND OF MUSIC*	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
39	NEW ▶	K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
40	NEW ▶	KATHY SMITH'S INSTANT MOURNINGS	Media Home Entertainment FoxVideo M03035	Kathy Smith	1991	NR	19.98

*RMAI paid for. For sales of 25,000 units or \$1 million in sales at suggested retail. **RMAI platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. #1 gold certification for a shipment of 125,000 units or a dollar volume of \$9 million at retail or theatrically released equivalent, or at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. ○RMAI platinum cert. for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail or theatrically released equivalent, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/EMI Communications, Inc.

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10. Skyrocketed onto Top 10 charts, then stayed on Top 40 charts over 20 weeks straight!
9. Festive P-O-P sparks gift-buying mania!
8. Over 2 million cassettes already sold - proven success for them means low-risk sales success for you!
7. Consumers everywhere saved up all year to buy entire collection!
6. 4 out of 5 folks who own Rocky & Bullwinkle videos plan to buy more! Of them, 94% want the entire collection!
5. 48-Piece Holiday Prepack features 6 best-selling volumes and 2 brand new releases!
4. Incredible carry-over media coverage, plus pre-holiday PR blitz!
3. Shoppers know these gems make great stocking stuffers!
2. Nostalgic wall poster reminds customers of holidays back home - sales zoom out of sight!
1. First time in history Rocky & Bullwinkle tapes available for holiday gift-giving!



MY BOSS, 'TIZ BETTER TO GET THAN TO BE CELEB!

HERE'S A LITTLE BOMB TUNE FOR MOOSE AND SQUIRRELL!



YET MORE CLASSIC STUFF!
THE ADVENTURES OF
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2 Brand New Volumes!

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Stock #1246
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3 Vol. 1 - Mona Moose • 3 Vol. 2 - Birth of Bullwinkle
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3 Vol. 5 - La Grande Moose • 3 Vol. 6 - Canadian Gothic
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PREBOOK DATE: OCTOBER 22 NATIONAL AVAILABILITY DATE: NOVEMBER 15

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48-Piece PREPACK Stock #1246 • ORIGINAL CLASSIC STUFF! Volume 1 MONA MOOSE 46 Minutes / Color / \$12.99 / Stock #1019 • Volume 2 BIRTH OF BULLWINKLE 30 Minutes / Color / \$12.99 / Stock #1020
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Buena Vista
Home Video

Top Video Rentals

HOME VID LOOKS TO AD TACTICS FOR SURVIVAL

(Continued from page 60)

ticular title, the latter wins hands down every time.

"But I do think there's room for a lot more creativity in home video advertising. The studios really haven't figured out how to differentiate movies from video."

Says David Bishop, senior VP of marketing and sales for LIVE Home Video, "Generally, there is a lack of innovation in consumer TV advertising in the home video industry. We do rely too heavily on clips and a lot of times I feel there may be some confusion as to whether we are advertising a theatrical release or home video.

"A lot of manufacturers, and this includes us," he continues, "will slap a box on at the beginning of an ad and/or at the end to distinguish it as a home video ad."

"My personal preference would be to move to more identifiable situations with the product; in other words, show a consumer in a store seeing a copy of 'The Doors,' or else show consumers at home watching a movie."

For LIVE Home Video's "Terminator 2: Judgment Day" campaign, a spot at the beginning of the tape encouraging consumers to purchase used rental copies of the movie shows a family in its living room enjoying the experience.

In fact, Bishop, like others in the industry, says that spots promoting the sale of used—or "previously viewed," in the industry's preferred parlance—tapes, now showing up with regularity at the head of blockbuster titles, may offer new creative frontiers for home video advertising.

Previously viewed spots are meant to encourage consumers to consider buying a high-priced rental at a reduced price after viewing it.

Home vid likes them because they apparently help clear out rental inventory when demand begins to taper. Suppliers like them because they encourage retailers to buy more copies. Observers say that while creative,

such spots are not designed, per se, to lure consumers into stores.

"But Bishop says creative approaches to previously viewed spots could translate one day into consumer broadcast advertising.

"There are different combinations of this that could be done," he says. "But you wouldn't want to radically change the images of a 'T2' home video campaign where you had almost 100% awareness level of the movie."

"Nor would you want to change the key art with Arnold Schwarzenegger on the motorcycle and the red eye. To lose that would probably be a mistake. You have to show clips to show what an exciting movie it is."

Moreover, matters such as key art and other marketing issues are often incorporated into the contracts with stars, directors, and others associated with a film. Thus, altering a key art, for example, can present a studio with complicated legal questions.

Nonetheless, Bishop continues, "We do have to reach beyond the product and sell the experience and the value. We've fallen primarily into the pattern of trying to get consumers into the stores to influence the retailer to buy more product. How much does that is sometimes difficult to quantify."

Bishop like others says the industry challenge in video for the next few years is to stimulate the apathetic renter.

While the home video market has matured, he sees other leisure time activities as "chief competitors."

Yet Blockbuster's Castell takes a different perspective: "I don't buy into the notion of the apathetic renter," he says. "Everybody is just busy. Renting movies competes with bowling. Blockbuster doesn't necessarily wish to compete with other video stores. We compete with bowling, talking to your spouse, walking the dog, doing chemistry with your kid, a baseball game, or just plain vegging out and doing nothing."

STORE MONITOR

(Continued from page 60)

says Wilson, citing evolution on two fronts: first, involvement with music video on tape and then the ongoing link to the compact disc's steady growth. "We eased into it, but now we are set up through Image [Entertainment] and Pioneer [LDA] and have everything available. As prices are going to test videocassettes in four stores," he says. Another one-stop that jumped one video store in Pacific Coast region is in suburban Los Angeles, where president Steve Kall reports heavy activity in the past year and a half. We offer everything. We're one of Pioneer and Image's largest accounts. We also buy direct from MCA and WEA. It was natural for us because we acquired Nickelodeon," a store in Quincy 10 years that has offered laser for 10 years.

ONCE MORE: The retail story for laserdiscs varies from market to market. In many regions, the configuration's growth is steady but slow. In Miami, where Specs Music & Video has long featured the product, the video specialty stores have not

jumped in, says Veinograd. He is considering videocassettes. Activity is also visible in between sales and rental, too, says Herb Weiner, owner of Home Video Plus Music/Discount Entertainment in Austin, Texas. Home Video has laser in just one store, but sells only. "I don't think you can make money renting videocassettes," Weiner says, though rental is available in some Austin chains, such as Warehouse and Tower Records/Tower Video are also sales only," Weiner reports.

ADULT ACTION: With the adult Video Adult 18 and the relatively new Free Speech Legal Defense Fund now more active than ever on the trade front, another new group is being heard from, this one emerging on the consumer side, says William Margold, who heads Fans Of X-Rated Entertainment, set for a rally Dec. 15 at the Toybox in Upland, Calif. Margold says he will also buy direct from MCA and WEA. It was natural for us because we acquired Nickelodeon," a store in Quincy 10 years that has offered laser for 10 years.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS		Year of Release	Rating
				Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
1	1	5	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner Joe Foweraker	1990	PG-13
2	2	5	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Foweraker	1990	PG
3	3	8	AWAKENINGS	RCA/Columbia Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
4	5	8	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes John Woo	1991	R
5	4	9	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
6	8	2	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox John Wood	1990	R
7	7	7	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter On'oto	1990	R
8	6	11	MISERY	New Line Home Video RCA/Columbia Home Video 7777	Kathy Bates James Caan	1991	R
9	12	2	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Silvester Stallone	1991	PG
10	3	6	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon John Wood	1991	PG-13
11	11	10	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
12	NEW	1	THE RESCUERS DOWN UNDER	Walt Disney Walt Disney Video 1142	Animated	1991	G
13	10	15	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
14	14	5	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
15	15	3	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
16	22	2	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
17	20	2	EVE OF DESTRUCTION	New Line Home Video 7753	Cecyilia King Steve Scaife	1991	R
18	16	13	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
19	17	15	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
20	NEW	1	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Spicoli	1991	R
21	13	6	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
22	23	15	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Genevieve Bujard Andre Dussolier	1991	PG-13
23	19	10	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
24	18	10	THE RUSSIA HOME	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
25	21	9	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R
26	NEW	1	TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	NR
27	33	2	THE COMFORT OF STRANGERS	Stouas Pictures, Inc. Paramount Home Video 12900	Christopher Walken John Wood	1991	R
28	24	14	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jerry Brinsley Glenn Close	1991	R
29	NEW	1	THE JOSEPHINE BAKER STORY	HBO Video 90571	Lynn Whitfield Louis Gossett Jr.	1991	R
30	NEW	1	WAITING FOR THE LIGHT	Epic Home Video RCA/Columbia Home Video 59283	Shirley Maclaine Tina Turner	1990	PG
31	25	6	QUEEN'S LOGIC	Live Home Video 6823	Ken Dink Chris Webb	1991	R
32	28	16	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
33	27	11	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
34	38	8	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turo David Warner	1991	PG
35	26	6	IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Gere Daphne Grier	1991	PG-13
36	30	3	FRIS TROUT	Viacom Pictures FoxVideo (Media) MI 22863	Dennis Hopper Barbara Hershey	1991	R
37	36	10	FLIGHT OF THE INTRODUCER	Paramount Pictures Paramount Home Video 32109	Gary Olden Chris O'Connell	1991	PG-13
38	31	11	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
39	29	3	ROBOT JAY	Epic Home Video RCA/Columbia Home Video 59363	Gary Graham	1990	PG
40	RE-ENTR	1	ROSECRANTZ & GILDENSTERN ARE DEAD	Buena Vista Home Video 1118	Richard Dreyfuss Gary Oldman	1991	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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**"Drive-in
Academy Award
Nomination!
Nine breasts.
Ten dead bodies.
Speargun to
the leg.
Polo mallet
to the head...
Joe Bob says
check it out!"**

**— Joe Bob Briggs,
"Joe Bob Goes to the Drive-in"**

SLUMBER PARTY MASSACRE 3

**NEW HORIZONS
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ULTRA STEEREO

STEREO

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DISC PRICES

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

ITALY: In a country that has long nurtured the latest Euro-house trends, a more local disc world that sees parties attracting regular crowds of 8,000 are still the hottest in Europe, the dance scene seems to be changing direction. Many clubs are forsaking the pulsating techno-rhythms and ambient bleep noises of modern dance music in favor of original Italian hits of the '80s. Club DJs have been scouring the land for second-hand copies of long-lost classics such as "24,000 Feet" by Adriano Celentano, "Dati Mi Un'Autore" by Rita Pavone, and "I Prenderei I Lattini" by Gianni Morandi. So great is demand that the Pulli Time company has launched a new label, Italian Dance Grafitti, for the purpose of rereleasing such old recordings in a series of 12-inch maxi-singles. Meanwhile, clubs all over the country are taking even more radical steps in their quest for a traditional dance-floor beat and are featuring live musicians who perform cover versions of '60s rock, dance, and beat music.

DAVID STANSFIELD

AUSTRALIA: Although Aboriginal rock bands have been recording quality albums for more than a decade, not one of them has ever reached the pop charts, until now. Yothu Yindi, a group from Arnhem Land led by schoolteacher and tribal elder Mandawuy Yunupingu, has achieved the elusive goal with its top 10 single "Treaty," taken from its second album, "Tribal Voice" (Mushroom). The song deals with a treaty between the Aborigines and the Australian government, which was publicly promised by Prime Minister Bob Hawke, but never delivered. "Words are easy, words are cheap promises can disappear like writing in the sand," it says. Using the ethereal, unfamiliar, and sometimes discordant thrum of didgeridoo and clapsticks intertwined with tight and strident electric rock instrumentation. Yothu is kind of achieved with its debut album, "Homeland Movement," what one reviewer described as "the first state-of-the-art recordings of some of the world's oldest existing songs, songs in the Gumati and Kirringguy dialects that have been passed down from father to son over thousands of years." Those lucky enough to witness the group's shows have been fascinated by the musician's dramatic, warlike movements and exhilarated by the strange, seductive rhythms that reverberate in the dark recesses of the mind long after the stage lights dim.

GLENN A. BAKER

SPAIN: The sound of the summer in Spain has been salsa, or rather the soft-first cousin of salsa known as merengue, which originates from the Dominican Republic. The leading light has been Juan Luis Guerra, a U.S.-educated Dominican who arrived in Spain in February as a sea-sun-knower, and has since sold 530,000 copies of his album "Bachata Rosa," which was No. 1 on the Spanish chart for eight weeks... A grand salsa concert marked the opening night at Sevilla's Plazuela Theatre, where cultural events will be held during the 1992 World's Fair. Star of the show will be Spain's own king of salsa, Caco Senante, who comes from the Spanish Canarian Islands in West Africa.

BOWELL LLEWELLYN

JAPAN: Move over Spike Jones: the latest band to be accused of murdering the classics is Tokyo's Kryzler And Kompany. Following the September 1990 release of their eponymous debut album (Epic/Sony), the band's three members have become Japan's unluckiest pop idols, attracting hordes of screaming female fans at live concerts, a far cry from the seclusion and reserve usually shown by Japanese classical music audiences. Their music consists of classical themes like Dvorak's "Humoresque" set to the pounding funk beat of bassist Yoshihiko Takehita. The talented violinist Taro Hakabe works up the crowd, while keyboardist Tsuneyoshi Saito's grandiose flourish sometimes runs the excesses of King Emerson. The decision to funk up the classics has paid off. Their first album has sold 74,000 copies and their second, "Kryzler And Company '81," has sold 81,000 copies. No fewer than five pieces from the second album have been used as theme music for various TV commercials.

STEVE MCCLURE

GERMANY: The first-ever recording by an East German group to enter the U.S. Musician's Club charts is a song about the joys of unshaky lovers called "Gabi Und Klaus" (Hansa). The single, by a group from Leipzig called Die Prinzen, has sold 40,000 copies and is unique both in its origin and because it is sung in the Thomae-Five vocal group (average age 25) were all members of the Thomas-Kirche choir in Leipzig, which performs the work of Johann Sebastian Bach. As such they were among the very few East Germans able to travel the world. As adolescents they formed a German-language rock group called Herzbuben (Knaves Of Hearts) and have now risen to the rank of prince (Die Prinzen) in the re-united Germany. Their new album "Das Leben Ist Ein Traum" ("Life Is Cruel") has been rush-released and a German tour is imminent.

ELLIE WEINERT

INTERNATIONAL

CD Pricing At Issue In South Africa Locally Made Discs Often Tagged Same As Imports

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—This year, for the first time, compact discs will out-sell vinyl albums in South Africa. CD shipments are projected to reach 2.5 million units for the full year, while LPs will decline to 2 million units. Pre-recorded cassettes are expected to remain dominant at around the 10-million-unit mark.

Yet there has been controversy over CD price levels, and some music retailers, including one of South Africa's largest, appear to have been charging import prices for domestically pressed merchandise.

Compact disc pricing remains a spiky issue in several other world markets. Most of the controversy elsewhere has focused on supplier price levels, however, and not on retail practices.

In South Africa, there was no CD manufacturing facilities until the February opening of Compact Disc Technologies, jointly owned by the two largest record companies in Africa, Tusk (formerly WEA), and Gallo. It is the first CD plant on the African continent.

Up to then, all CDs sold were imported, retailing at between \$19.90 (55 rand) and \$27 per disc—exchange rate taken as 2.85 rand to the dollar. Almost half the price comprised government duties and taxes.

When CDT opened for business, the word from the record industry was that CD prices would have to remain high to recoup the \$15 million factory investment. This drew considerable public protest. Eventually the three record companies announced that retailers manufactured CDs would be selling 17% less than the imports.

Now many of these local pressings have filtered onto the market, and the record industry is aggressively marketing the format. But the campaign has been undermined by the apparent reluctance of retailers to purchase the locally pressed discs.

Mike Edwards, managing director of EMI South Africa, says, "The locally produced CDs are selling at anywhere between R49 [\$17.30] and

R64 [\$22.45] for the same disc. They're all coming from the same source, and I think everyone is paying the same at wholesale. There might be a 5% range of discount, but there are no major discrepancies between what the major chains and the smaller stores sell."

Mike Oldfield, managing director of Tusk, puts the ideal selling price at about \$55 (\$20.35), but everyone is paying the same at wholesale. There might be a 5% range of discount, but there are no major discrepancies between what the major chains and the smaller stores sell."

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HMV Targets Youth Market With 3rd Japanese Outlet

■ BY STEVE MCCLURE

TOKYO—Continuing its expansion into the Japanese market, HMV Group opened its third store in Japan Oct. 5. The 7,100-square-foot outlet is located in Sendai, a city of 1 million people, 200 miles north of Tokyo.

Like HMV's Yokohama store, which opened April 26, the Sendai outlet will be situated in the same building as a Vivre tenant music store, in this case on the sixth floor. The Vivre chain is owned by Nichi, Japan's fifth-largest supermarket group.

"The building has been there for some time and it's owned by Nichi, but now they're changing it and bringing in the Vivre concept, which is a different tenant mix and a younger target market," says Chris Walker, HMV Japan president.

"We'll have something like 15,000 titles in all genres. It's a chance to try out a smaller store in a market where you can provide

media support that is a little more effective than with the two stores in the Tokyo area."

Although there have been more concerts by international acts in Sendai recently, Walker points out that brand awareness in terms of international product is still low in the city. While HMV's other two Japan outlets have a 60%-40% international/domestic title mix, Walker says the new store will be the fast-growing city's second-biggest record shop. The other major record retailers currently represented in the city are Tower Records, whose store will be about 8,200 square feet when renovations are completed in early November and Japanese chain Shinsei, which has a shop of just more than 2,000 square feet in Sendai.

Like other Japanese outlets, HMV's new store will feature a three-department foreign DJs, while its classical section will have a separate entrance.

(Continued on page 75)

POLYGRAM SURVEY: AUSTRALIAN CD PRICES VARY WIDELY

(Continued from page 70)

taking advantage of sales and special offers would produce bargains," he continues. "But most retailers are buying in bulk and not planning their purchase, as they would if it was for an appliance, car, or even a better price for a case of beer."

Many retailers, particularly those specializing in a wide range of recorded product, see the survey as a means of determining that they are not being disquieted over the pricing policies of large department-store chains. Victor Stent, marketing director at Virgin in Australia, says, "The major thing that emerges is I see it that the big department stores, through either a lack of attention to detail or a conscious profit desire, are not passing on budget and price discounts to consumers. The two examples I saw which confirm this are Bon Jovi's 'Slippery When Wet' and

Carole King's 'Tapestry,' which are going out through stores such as ours, HMV, and Brahm's for less than \$15. But the major department stores such as David Jones and Grace Brothers for \$21.05, which is absolutely absurd."

Virgin has always attempted, within all reasonable bounds, to observe the recommended retail price on all stock and to reflect preference on the "best buy" story prices," Stent continues. "We are always ready to bid to put up prices. That is why we, like all the other specialist chains, resent the fact that the department stores are allowed to operate by creaming off the market."

"They have no requirement to hold inventory and to offer a wide range of product, and yet they receive credit rebates and are rewarded in many ways for effectively taking the bread and butter out of the

mouths of those outlets which are prepared to stock large amounts of back catalog and sit on it for a long time."

Reflecting the growing public sensitivity toward record pricing, fostered by publicity given to the continuing U.S. inquiry controversy, Virgin has introduced a permanent discount on chart titles, knocking \$2.34 off CD prices. Stent indicates that "the U.S. inquiry controversy really is tough going. Dealer margins haven't changed since 1969 and there is only so much retailers can do to bring about any relief."

"At the moment, a priority might be to ensure that lower-priced releases are in fact priced lower by outlets which make considerable profits on vast sales of rebated chart titles."

WORLD

EUROCHART HOT 100

10/29/91 MUSIC & NEWS

SINGLES		ALBUMS	
1	EVERYTHING I DO I DO IT FOR YOU BRYAN ADAMS POLYNOR/VIRAM	15	10
2	CALLING EVERY ONE STRAITS VERDINO	16	11
3	YOU COULD BE MINE GUNS N' ROSES GEPFEN	17	12
4	HOW THAT WE FOUND LOVE HEAVY O & THE BOYS ICA	18	13
5	GETT OFF PRINCE & THE N.P.G. PRINCEY PAIN	19	14
6	SOFT TOUCH GUNS N' ROSES GEPFEN	20	15
7	NEW LOVE TO NIGHT YOU ENTHUSE MET	21	16
8	FM 100 READY SHOT SAID FIRE THERIA A POP	22	17
9	THE UNDISCOVERED COUNTRY A WOMAN SINGLES	23	18
10	ALBUMS	24	19
1	ONE STRAITS ON EVERY STREET VERDINO	25	20
2	R.E.M. OUT OF TIME WARRIOR BROS	26	21
3	GUNS N' ROSES YOUR ILLUSION II GEPFEN	27	22
4	GUNS N' ROSES YOUR ILLUSION II GEPFEN	28	23
5	METALLICA METALLICA METALPHORAM	29	24
6	GIPSY KINGS ESTE MUNDIO COLMADA	30	25
7	CHEER LOU BRUCE GEPFEN	31	26
8	SCORPIONS CRAZY WORLD METALPHORAM	32	27
9	ROXETTE JOYRIDE GEPFEN	33	28
10	PAUL YOUNG FROM TIME TO TIME THE SINGLES COLLECTION METALPHORAM	34	29

AUSTRALIA

(Australian Record Industry Ass'n 1/0/91)

SINGLES		ALBUMS	
1	EVERYTHING I DO I DO IT FOR YOU BRYAN ADAMS POLYNOR/VIRAM	1	1
2	LOVE... IT WILL BE THE MARTHA COLMADA	2	2
3	SEXY IN THE MORNING MELISSA GEPFEN	3	3
4	HERE I AM DOING AND TAKE ME LEAD VERDINO	4	4
5	I'VE GOT TO GO NOW TONI CHILDS POLYNOR/VIRAM	5	5
6	RUSH: GO AROUND DYNAMITE II COLMADA	6	6
7	HOW THAT WE FOUND LOVE HEAVY O & THE BOYS ICA	7	7
8	WIND OF CHANGE SCORPIONS METALPHORAM	8	8
9	PUMP IT UP HARD: ANNE HARBOY ICBU WARRIOR	9	9
10	DON'T CRY GUNS N' ROSES GEPFEN	10	10
11	YOU COULD BE MINE GUNS N' ROSES GEPFEN	11	11
12	TREATY OILTY LUCK REMIX YOHJI UJINO METALPHORAM	12	12
13	MORE THAN WORDS EXTREME POLYNOR/VIRAM	13	13
14	BREAK IN THE WEATHER JENNY MORTON WARRIOR	14	14
15	ENTER SANDMAN METALLICA METALPHORAM	15	15
16	SOFT TOUCH GUNS N' ROSES GEPFEN	16	16
17	CANT STOP THIS THING WE STARTED BRYAN ADAMS POLYNOR/VIRAM	17	17
18	GETT OFF PRINCE WARRIOR	18	18
19	UNFORGETTABLE NATALIE COLE WARRIOR	19	19
20	WAKING UP UP YOUR COLOR ME BROAD WARRIOR	20	20
21	GUNS N' ROSES YOUR ILLUSION II GEPFEN	21	21
22	GUNS N' ROSES YOUR ILLUSION II GEPFEN	22	22
23	GOOD CHISEL CHISEL WARRIOR	23	23
24	ONE STRAITS ON EVERY STREET VERDINO	24	24
25	TONI CHILDS HOUSE OF HOPE POLYNOR/VIRAM	25	25
26	BABY ANIMALS BABY ANIMALS WARRIOR	26	26
27	METALLICA METALLICA METALPHORAM	27	27
28	ROXETTE JOYRIDE GEPFEN	28	28
29	HARRY CONNOR JR. IT HAD TO BE YOU JUBILEE	29	29
30	LOVE PRELUDE ALL THE GREATEST HITS BOB JOHNS WARRIOR	30	30
31	EDITH PIAF 20 TRINITY HIT SINGLES BOB JOHNS WARRIOR	31	31
32	SOUNDTRACK THE COMMITMENTS WARRIOR	32	32
33	YOHJI UJINO THE TRIDUAL VOICE ALBUM METALPHORAM	33	33
34	MARTINA MCGRAW'S KITCHEN COLMADA	34	34
35	GROCK KINGS' STRAITS WARRIOR	35	35
36	SOUNDTRACK GRAPE POLYNOR/VIRAM	36	36

GERMANY

(Reck Music/Warner 10/24/91)

SINGLES		ALBUMS	
1	BACARDI FEELING LIKE YANNA HAE	1	1
2	EVERYTHING I DO I DO IT FOR YOU BRYAN ADAMS	2	2
3	ICY GIRL MARTINA WARRIOR	3	3
4	HOW THAT WE FOUND LOVE HEAVY O & THE BOYS ICA	4	4
5	WIND OF CHANGE SCORPIONS	5	5
6	ALPHA NINE WE ACHIEVE REICHEL WARRIOR	6	6
7	YOU COULD BE MINE GUNS N' ROSES GEPFEN	7	7
8	ICY GIRL MARTINA WARRIOR	8	8
9	CALLING EVERY ONE STRAITS VERDINO	9	9
10	SET ADRIAN ON MEMORY BLISS M.P. GAVIN WARRIOR	10	10
11	MORE THAN WORDS EXTREME	11	11
12	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE	12	12
13	GETT OFF PRINCE FULLY PRINCE	13	13
14	THE BIG L. ROXETTE ELECTRA	14	14

15	10	ENTER SANDMAN METALLICA METALPHORAM	15	10
16	11	PANDORA'S BOX O.M.D. VERDINO	16	11
17	12	BAI LA ME GIPSY KINGS COLMADA	17	12
18	13	DO THE LIMBO DANCE DAVID HASSELL/HOT WITH BOB DOWN WINTER JESUS LOVES YOU VISION ALBUMS	18	13
19	14	DIRTS STRAITS ON EVERY STREET VERDINO	19	14
20	15	GUNS N' ROSES YOUR ILLUSION II GEPFEN	20	15
21	16	METALLICA METALLICA METALPHORAM	21	16
22	17	GUNS N' ROSES YOUR ILLUSION II GEPFEN	22	17
23	18	SCORPIONS CRAZY WORLD METALPHORAM	23	18
24	19	GIPSY KINGS ESTE MUNDIO COLMADA	24	19
25	20	R.E.M. OUT OF TIME WARRIOR BROS	25	20
26	21	BAP AFFRODITE ELECTRA	26	21
27	22	CHER: LOVE HURTS AFTER 9	27	22
28	23	P.M.D. SUGAR TALK WARRIOR	28	23
29	24	OTTEMAR PAVAROTTI 3817 GAVIN	29	24
30	25	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT MOUTH BURN	30	25
31	26	PURE PRODIGS ONE DREAM PRODIGS/ROCK	31	26
32	27	ROD STEWART VAGABOND HEART WARRIOR BROS	32	27
33	28	JOHN REINHOLD MELANCHOLY AND STRENGTH	33	28
34	29	SOUNDTRACK ROBIN HOOD: PRINCE OF THIEVES	34	29
35	30	EURYTHMICS GREATEST HITS	35	30
36	31	EXTREME EXTREME II PORNOCRAFT/AMA	36	31

JAPAN

(Music Label 10/29/91)

SINGLES		ALBUMS	
1	SAY CHEESE & ASKA PAIN	1	1
2	NITROSIN IN HARMONY JUNE KAMEI CLUB	2	2
3	THE ONE I LOVE YOU MARIANNE WARRIOR	3	3
4	WON'T LEAVE THE BUSSIBLE GUN BROTHERS	4	4
5	KAYUTA MIZELAY 7 ZATSUMI KANON	5	5
6	LOVE IS ALL HARBOR TONJUNGA	6	6
7	BEST FRIENDLY & LOVE REVEREND	7	7
8	KAKUMACHI FUKUNAGA SENSU DE ICHIBUN	8	8
9	THE ONE I LOVE YOU MARIANNE WARRIOR	9	9
10	SAYAMA YESTERDAY TUBE	10	10
11	ALBUMS	11	11
1	TOSHIKI MARIKITA RUGBY/ST	1	1
2	GUNS N' ROSES YOUR ILLUSION II WARRIOR	2	2

HITS OF THE U.K.

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SINGLES		ALBUMS	
1	EVERYTHING I DO I DO IT FOR YOU BRYAN ADAMS	1	1
2	TALKING ABOUT US SAIT & PEPA	2	2
3	INSANITY COLMADA	3	3
4	LOVE TO MAKE YOU ENTHUSE	4	4
5	WIND OF CHANGE SCORPIONS	5	5
6	EVERYBODY'S FINE TO FEEL GOOD RICCOLLA	6	6
7	FM 100 READY SHOT SAID FIRE	7	7
8	PEACE SASSIBON VERDINO	8	8
9	SUNSHINE ON A RAINY DAY ZIG	9	9
10	SALTWATER JULIAN LEVONOV	10	10
11	ONE STRAITS ON EVERY STREET VERDINO	11	11
12	ONE STRAITS ON EVERY STREET VERDINO	12	12
13	SUCH A FEELING BIZARRI	13	13
14	THE ONE I LOVE YOU MARIANNE WARRIOR	14	14
15	SUCH A FEELING BIZARRI	15	15
16	THE ONE I LOVE YOU MARIANNE WARRIOR	16	16
17	CANT STOP THIS THING WE STARTED BRYAN ADAMS	17	17
18	THE ONE I LOVE YOU MARIANNE WARRIOR	18	18
19	THE ONE I LOVE YOU MARIANNE WARRIOR	19	19
20	THE ONE I LOVE YOU MARIANNE WARRIOR	20	20
21	THE ONE I LOVE YOU MARIANNE WARRIOR	21	21
22	THE ONE I LOVE YOU MARIANNE WARRIOR	22	22
23	THE ONE I LOVE YOU MARIANNE WARRIOR	23	23
24	THE ONE I LOVE YOU MARIANNE WARRIOR	24	24
25	THE ONE I LOVE YOU MARIANNE WARRIOR	25	25
26	THE ONE I LOVE YOU MARIANNE WARRIOR	26	26
27	THE ONE I LOVE YOU MARIANNE WARRIOR	27	27
28	THE ONE I LOVE YOU MARIANNE WARRIOR	28	28
29	THE ONE I LOVE YOU MARIANNE WARRIOR	29	29
30	THE ONE I LOVE YOU MARIANNE WARRIOR	30	30
31	THE ONE I LOVE YOU MARIANNE WARRIOR	31	31
32	THE ONE I LOVE YOU MARIANNE WARRIOR	32	32
33	THE ONE I LOVE YOU MARIANNE WARRIOR	33	33
34	THE ONE I LOVE YOU MARIANNE WARRIOR	34	34
35	THE ONE I LOVE YOU MARIANNE WARRIOR	35	35
36	THE ONE I LOVE YOU MARIANNE WARRIOR	36	36
37	THE ONE I LOVE YOU MARIANNE WARRIOR	37	37
38	THE ONE I LOVE YOU MARIANNE WARRIOR	38	38
39	THE ONE I LOVE YOU MARIANNE WARRIOR	39	39
40	THE ONE I LOVE YOU MARIANNE WARRIOR	40	40

3	5	GUNS N' ROSES YOUR ILLUSION II WARRIOR	3	5
4	6	MARIAH CAREY LOVE MYself	4	6
5	7	SHUG HOUMA GLOVE OF THE KNIFE	5	7
6	8	TIME EXPO	6	8
7	9	MINORS TONY MONTAN PROSENY	7	9
8	10	NEW KIDS ON THE BLOCK THE DIAMONDS	8	10
9	11	THE SCIENCE FICTION GIBSON	9	11
10	12	YUI HOSHINO DEJANOVE EN MARRAGE FOUR	10	12
11	13	LAURENCE FURTER FROM CANON	11	13

FRANCE

(Musique/Emip 11/9/91)

SINGLES		ALBUMS	
1	LA ZOUZOU LAZARUS	1	1
2	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG	2	2
3	DEUSUPEUR EN PAIN STEPHEN ECHOLS	3	3
4	OTTEMAR PAVAROTTI 3817	4	4
5	DANCA ZAOZAO MADONNA	5	5
6	AUTOUR, MOURILL, PASSE LES INCONUS	6	6
7	LESME MY BELLISSON R.E.M.	7	7
8	TELE ME BONITA DANA CAWSON	8	8
9	LE DORNIUM PLEASURE GAIN	9	9
10	MISERY NOLAN	10	10
11	FM 100 READY SHOT SAID FIRE	11	11
12	CALLING EVERY ONE STRAITS	12	12
13	HOLD OF THE LA LUNA DIO MO LINE PARGENT	13	13
14	9	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
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ITALY

(Musica e Dialecti 9/2/91)

Govt. Aid Found Wanting For Netherlands' Domestic Music/Mid Biz

With the European single market now little more than a year away, the approaches of the governments of the 12 countries involved are becoming clearer. In the Netherlands, the government contributes some \$38 million each year, but that has to cover all types of music activity. The main spending emphasis is on building Dutch music's reputation abroad. From the creative video industry, there's virtually no state support, and it is evident from this latest survey in Billboard's ongoing EC series.

provide its main link with the government. After a 10-year campaign, parliament has finally agreed to a blank-tape levy in Holland, and the details are being finalized despite opposition from FIAR, the blank-tape industry's trade group.

And Boudevijn believes that Holland, one of the last European countries to do so, will soon sign the

Parliament has finally agreed to a blank-tape levy

■ BY WILLEM HOOS

AMSTERDAM—The official line is that the Dutch music industry and video business are completely independent of the national government—which means they not receive any financial support.

However, there are instances where the government does provide help for promotional pushes at such international events as PROM in France, the New Music Seminar in New York, and sundry video trade get-togethers. For these, money comes from the ministry of economic affairs.

Dutch IFPI group NVPI has regular contact with four ministries, these meetings mainly handled by Leo Boudevijn, secretary general since 1989, though he retires this month.

Prospects of legislative change

Rome Convention on neighboring countries. The Dutch is currently lobbying, too, for rental-right legislation—the IFPI arm is deeply concerned about the 500-600 outlets, mainly video shops, involved in renting CDs.

NVPI has for years lobbied for a value-added tax tariff on audio/video equipment—the low rate is 6% and the high is 18.5%. Books and magazines are rated low. Boudevijn hopes that single market harmonization will produce a "low" EC harmonization of VAT.

Since 1983, NVPI has also represented the video industry, and Raud Lamers (managing director, Warner Home Video Holland) is president of AVPI. The video industry was 70%-80% piracy-dominated some 10-15 years ago, but now it's down to less than 10%. The video in-

dustry thinks the single-market concept won't much change things. But Lamers hopes for EC agreement on the damaging effects of parallel import within the community.

Since 1983, the culture ministry has provided some \$38 million annual support for music of all kinds—and symphonic music is currently the main beneficiary. The film industry gets substantial help; video gets notably less. From the music fund, money goes to such events as the multi-cultural Holland Festival, the North

Sea Jazz Festival, and similarly prestigious international events.

There's also support for the Dutch Music Award, which in turn supports upcoming talent in a scholarship sense.

Pressure group for the Dutch pop/rock scene is the Dutch Rock Music Foundation, set up in 1975 to improve the quality of national product. It gets roughly \$750,000 annually from the government's overall "allowance."

This group has set up a national

pop archive, initiated a "pick of the week" single selection for local radio, is publishing an "Up-Date" magazine, and supports local talent on foreign tours.

There is a jazz action group, too, the Dutch Jazz Foundation, and it gets \$1.2 million annually from the culture ministry. It hands out its own awards for new talent and service to the music—and was involved in setting up the Europe Jazz Network, headquartered in Ravenna,

(Continued on page 76)



Voices Of Asia. A panel composed of world music experts from the four corners of the globe takes a break after judging the more than 30 groups and performers who competed in the Voices of Asia music festival in Alma Ata, capital of the Republic of Kazakhstan. From left, were Rick Sanchez, VP of writer/publisher relations, BMG New York, Tom Wipperfurth, senior VP, Warner/Chappell Music Nashville; Bhaszar Chandavarkar, composer/producer, Axi; Pete Ruogo, composer/arranger, Los Angeles; Raimo Henriksen, Fazer Music Inc., Finland; Mads Gustad, Radio France; Simon Njapir-Bell, Attuned Management Ltd., U.K.; Vladimir Devickovic, music editor, Soviet Central Television, U.S.S.R.; Zamanak Nurkadirov, mayor of Alma Ata and chairman of the judges panel; Masfud Bubner, Bertelsmann Music, Germany; Rosalie Goldstein, festival promoter, Canada; Hassa Araki, composer, Libya; and Hans Thomas, composer and air personality, Germany.

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IMS PUTS IRISH BANDS IN THE SPOTLIGHT

(Continued from page 70)

Bass. Said Heath, "Until recently, I've only recorded friends of mine. Betty Boo was my recipient. But I challenge the majors' ideas on what sells. CDs make a lot of money, and the majors no longer have to break new acts."

"The key to getting hits is understanding the musicians' intentions as well as the music. The people I admire, like Inland's Chris Blackwell, are always fresh."

Dave Sinton, organizer of the three-day event "Belfast Rocks Again," told seminar attendees that Northern Ireland, which has produced such talent as Van Morrison, Stiff Little Fingers, and the Undertones, "suffers severely from both financial and political problems."

"It's hard to get record companies to check out Northern talent. There are more British people who want to Belfast than there are Irish people who want to Belfast." Sinton said. "Our 'Belfast Rocks' showcase doesn't offer bands a fee, or expenses, and we've no money for hotels. We say, 'come along and play your hearts out and somebody might like it.'"

He tried to break Ghost Of An American Airman in the U.S., where the band was on Atlantic for a year, "and we spent \$273,000 of Atlantic's money on an album. But they didn't like it and it wasn't released."

Sinton said that although the talent and determination of Northern Irish bands in the face of formi-

dable odds makes him optimistic, "financial backers are thin on the group, despite the fact that in Dublin, less than 100 miles south, there thrives a multimillion-pound industry, respected the world over."

One highlight of 1991, often cited at the seminar, was "Bringing It All Back Home," a five-part TV series about Irish music shown by the BBC. But producer Philip King told IMS delegates that the BBC double-album, with 37 acts involved, got a cool reception from the Irish, many who refused to distribute it because they were convinced it wouldn't sell more than 2,000 units.

"I sold 22,000, which shows that consumers know better than record companies that there's a market for browbeaten. Raising the \$1.7 million budget for the project took five years. Banks weren't interested. It was profitable enough for them and businessmen aren't in love with music."

King said he was upset that Bob Dylan would not agree to be interviewed for the series, particularly in light of his friendship with the Clancy Brothers & Tommy Makem in New York in the '60s and because of the influence of Irish music on his work. His lawyer turned down the offer and, when told the title of the series, said there was an "album of that name in 1965 and Mr. Dylan invented the phrase."

"I told him it was an old Irish

phrase and that Dylan had probably got it from Ireland," said King. "He said we're reticent. 'Taking It All Back Home,' he'd let us use a BBC film clip, a version of 'With God On Our Side' from the '60s, for a fee. I declined that offer."

David Glick, a partner in London-based law firm Eatons, which represents Eric Clapton, the Bee Gees, and Madonna's U.K. interests, said at IMS: "Young bands need a game plan. Do you want fame, artistic respect, the money? Do you have a political motive? Or it is all of them. You need to know your objectives then get a decent team of advisers."

"The reason professional advisers are so expensive is that they are exceedingly valuable. Use them wisely. If an artist doesn't understand something, it's my fault. It's my job to explain."

Some Irish lawyers have become involved in band management—one example being Lorraine Compton, manager of Hidden Focus. She told IMS of problems generated by band member interrelationships. "A band is a partnership and dealings with each other are covered by partnership law. But what happens if one leaves? Who has the band's name? If they write songs together, who can use the material in the event of a split? Members of a group should respect and be upfront with each other. No double-dealing."

INTERNATIONAL

'501' Jeans Jingle Singles Being Packaged As Album

AMSTERDAM—Can Levi's turn jingle singles into a hit album?

At least three European record companies are betting that way, with the release of a compilation featuring oldies used in TV commercials for Levi's 501 jeans.

The tunes include "20th Century Boy" by Marc Bolan & T-Rex, "Should I Stay Or Should I Go?" by the Clash, "Stand By Me" by Ben E. King, "I Heard It Through The Grapevine" by Marvin Gaye, and "Wonderful World" by Sam Cooke.

Those and other evergreens have all been featured in European TV spots for the 501 brand—and some have become hit singles as a result of the exposure. The Bolan/T-Rex recording was recently in the U.K. top 20, for instance, and earlier this year the Clash oldie was a hit in several markets. In the '80s, the jeans genie also sprinkled chart dust on the Cooke, Gaye, and King oldies. All the 501 commercials have been originated by London-based advertising agency Bertie Bagle Hagarty.

In several territories, the compilation will be known as "The Hitsounds Of 501." The Benelux release is being handled by TV merchandiser Magnum, which is a joint venture between Sony Music, PolyGram, and Warner Music. Distribution is through Sony, where marketing manager Henk Penseel initiated the album in the first place.

Penseel acknowledges that others have thought of assembling an album featuring music used in the 501 commercials. "But apparently they were only thinking about it," he says. "I decided just to do it. I discussed the idea with Magnus, general manager Jan Groenewoud, who was

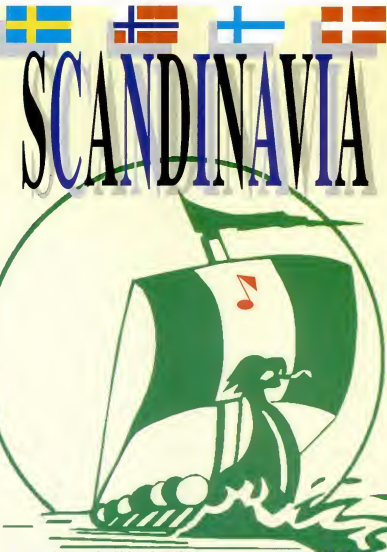
immediately enthusiastic. It took him about six months to clear the copyrights for the Benelux."

In addition to the 12 songs from the TV spots, the Benelux release of "The Hitsounds Of 501" will include eight tracks by James Brown, Ray Charles, and others. "Although those haven't been used by Levi's," says Penseel, "they have the same American flavor so characteristic of the TV spots. So we thought it would be a good idea to include them as a kind of bonus."

Magnum is promoting the album with TV and radio commercials through mid-November. Levi's Europe will link its current campaign—including posters, billboards, and movie theater advertising—with the "Hitsounds" promotion. Penseel is confident of the compilation's sales potential, noting that first-week preorders were around 25,000.

In Germany, EastWest Records issues the album in November, and is adapting the Magnum TV commercial for its own use. A substitute recording of Cooke's "Wonderful World" is being employed there.

In Sweden, Norway, Denmark, and Finland, TV merchandiser EVA is shipping the package as "The Originals," with 10 of the Levi's design songs. Distribution is through Virgin. Sony's Penseel recently initiated another successful Magnum package, "Fido's Choice—17 Cool Dance Trax." It ties in with the cartoon character of that name, currently used by various consumer goods advertisers, including Seven-Up. The album has sold more than 40,000 copies in the Netherlands, and will be released later this year in France, Portugal, and Denmark. WILLEM HOOS



BILLBOARD SPOTLIGHTS THE SOUNDS OF THE NORSE!

CD PRICING AT ISSUE IN SOUTH AFRICA

(Continued from page 72)

was consistently charging the same price for locally manufactured CDs and imports. Two versions of a massive local hit, Phil Collins' "Serious Hits... Live," were on sale at CNA: an import, made in France, and a local pressing. Both were R74.99 (\$26.30). The same applied to other hits.

Haydn Watkins, manager of CNA's divisions, says the chain does not mark up local pressings. They sell at a uniform R59.99, against the import price of R74.99. He acknowledges, however, that some local pressings would sell at R66.99 (\$23.50)—designed to average out the cost of imported versions of the same CDs.

"Some record companies cannot simultaneously release CD as well as LP and cassette," Watkins continues. "We would then take imported CDs to be priced in line by the record companies, so that we could sell the CD the same way as their chains. EMI took the decision that they would have one pricing point for these CDs."

Watkins adds that he does not believe a chain like CNA can sell CDs at R49 (\$17.20), as some supermarkets do, since the margins would be too narrow. He says it is not possible for local and imported versions of the same CD to be selling at the top-end

import price.

A smaller music chain, Look & Listen, has been retailing local pressings with two price tags, one giving a "Special Reduced Import Price" of the other reflecting a "Special" discount price. A local branch manager says 70% of stock was still imported, and that CDT provided only new releases and top sellers.

The most popular CD outlets in Johannesburg, Hillbrow Records & CD Warehouse, sell most local CDs at between R48 (\$16.85) and R59 (\$20.70). The nationwide music chain sells all local CDs at R59.99 (\$21.00). Supermarkets and discount stores were selling most CDs at about R48.99. However, this is regarded as a loss-leader.

The South African music industry has yet to take steps toward consumer education of the public in its wooing to CD, but it does accept some responsibility for protecting that public. The companies behind CDT have decided all discs made at the plant must now carry the identification, "Made In South Africa," on the disc itself, alongside the ASAMI logo.

Another solution would be price controls, but that could be even more controversial in an economy that aspires toward free-market conditions.

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It's not a Hit until it's a Hit in Billboard.

Connick Riding With J-WAVE Japanese Firm Gets All Pub Rights

BY STEVE MCCLURE

TOKYO—Harry Connick Jr. has signed a publishing contract with J-WAVE Music Inc. The Japanese company's deal, which followed keen competition from local publishing firms, is for Japan only and covers all Connick's previously written and recorded material.

Also included are Connick's new album, "Blue Light, Red Light," and his next jazz album.

Until now, the U.S. singer/pianist has had no publishing deal in Japan. In J-WAVE, the FM radio station that owns the publishing company that owns the publishing company that owns the publishing company has been giving him heavy airplay in recent months and is sponsoring his six sold-out concert dates in Tokyo this fall. Connick also composed a special song to mark the station's third anniversary.

Yoshitaka Niikura, GM of J-WAVE Music's creative department, says, "The promotional effort has paid off." Connick's last album, "We Are One," was No. 50 on the charts in Japan, and the artist was recently featured in a series of commercials for Suntory whiskey.

Connick's deal with J-WAVE publishing here was intense with his record label's Sony Music Publishing, Fujipacific Music, Toshiba-EMI, and

Watamba Music, and Nichion among the bidders, says industry sources.

J-WAVE, which has become the trend-setting broadcaster in Japanese radio, playing lots of foreign music and using bilingual DJs, is the most popular station in the current Tokyo-area ratings. It is the only FM station in Japan with a music publishing unit—though many AM stations and TV companies have publishing arms.

Connick's anniversary song for J-WAVE is "Let Me Love You, It's OK." Nichion is reportedly seeking a record release.

J-WAVE Music Inc. founded last year, seeks to sign foreign rather than domestic artists to publishing deals, though it does have four local acts on its roster. Among the foreign artists signed are Sweden's Dr. Alban, Argentina's Los Fabulosos Caducés, and the U.S.'s The Roots. Says Niikura, "Some of J-WAVE's programs are produced in the U.S. and Europe and the songs are written by either of those countries in Japan or available only on import records. The radio station gets inquiries from listeners asking where the records can be bought, so we're thinking we should be bringing this product into Japan."

BMG Is Germany's Top Singles Label

HAMBURG—In an analysis of the German charts for the first nine months of 1991, the Bertelsmann Music Group (BMG) emerges as top singles company with 24.58% of the sales, followed by Warner Bros. No. 2, while Warner heads the album listing with 22.49%—and BMG is runner-up.

In a label breakdown of the singles charts calculated on points basis for positions held, BMG Ariola comes first with a 15.10% share, followed in the top five by WEA, 11.37%; Polygram, 10.90%; and Virgin, 9.48%.

Next come Electrola, 9.23%; Sony Music, 8.65%; Phonogram, 5.57%; EastWest, 4.17%; Intercom, 3.98%;

Metromone, 3.61%; and Mikulski, 2.10%.

Top singles artists over the nine-month chart survey were Roxette (Electrola), Enigma (Virgin), Dr. Alban (BMG Ariola), the Scorpions (Phonogram), and KLF (Intercom).

In the long-play label list, WEA is first with 17.44%, followed by BMG Ariola (15.13%), EMI Germany, 10.53%; EastWest, 7.88%; Virgin, 6.79%; Polydor, 6.55%; Polygram, 5.64%; EastWest, 5.05%; Phonogram, 4.45%; Metromone, 2.90%; and Intercom, 2.45%.

Top album artists: Phil Collins (WEA), Roxette (Electrola), Scorpions (Phonogram), Dee Gees (WEA), and Eurythmics (BMG Ariola Hamburg).

HOLLAND MUSIC/VID BIZ GETS CONGOV. FUNDING

(Continued from page 74)

Italy, And Nederlands Impresariat is the classical music scene's representative group, receiving \$875,000 each year out of the government's music fund. The Stichting Organisatie Oude Muziek (STOOM) gets an annual \$200,000 from the government and uses it as the "government" music sector. And the Gaudemus Foundation receives \$4,000 for its work on behalf of contemporary classical music.

As with the music/vid industry, authors' rights society BUMA/STEMRA is also held to be financially independent of the government, though there are "handouts" for spinoff organizations BFO (annual grant \$560,000), which promote Dutch music/contemporary music in Holland and abroad, and the Conamus Foundation, which does the same job for light music (backed by a government grant of \$600,000).

A key aim of Conamus is building airplay time for national music—it gets some 32% now, against a mere 18% five years ago.

That's seen as good progress, considering Holland is heavily dominated by Anglo-American popular music.

Conamus handles the Dutch industry interests at MIDEM, and is planning (with foreign trade agency EVD) showcases for Dutch music in Japan in coming months. But all Dutch ministries have to cut their budgets by the end of this year, so long-term future of EVD is uncertain.

But the situation on government support in Holland is that the main battle is fought in Holland, rather than domestic action. That help is appreciated but the music and video industries are convinced more could be done.

Industry Takes Stock Of The 'Single' Life Retailers, Record Companies Discuss Format's Future

BY LARRY LOBLANC

TORONTO—At the request of the Retail Music Assn. of Canada, the Canadian Recording Industry Assn. has begun ongoing discussions among its members concerning the future of the single format in this market.

"We want to know what's going to happen to the cassette single configuration," says Leonard Keenan, president of RMAC. "Is it going to be something that is no more?"

Cassette sales have plummeted 52% from \$540 million in the period of January-August 1990 to 1.697 million in the same period this year. There are several reasons for the plunge. Not all cassette-single product is available for the length of time the single is charted nationally. Some labels release 7,000-20,000 units before cutting it off (sometimes not let retailers know). Other labels do not release a cassette single at all. Furthermore, the major labels here have differing policies on the number of copies to be made available on cassette-single releases.

"The cassette-singles buyer has to be confused," says Don Oates, senior VP of retail marketing for Warner Music Canada. "That's going into a store where the top 30 chart listings (are offered) and they see, maybe, 21 pockets full and nine pockets empty, why they'll never buy the cassette."

"There's a lot of skepticism about the future of the singles market," says Brian Robertson, president of I.R.S. Records single, I think, is a dying form."

"Most companies would like to see the single format done away with, but they don't know it's the promotional vehicle," says Paul Orman, president of I.R.S. Records Canada.

"I don't know if there's a singles market," says Doug Chappell, president of Virgin Records Canada. "The ones that sell seem to be a result of hit singles without albums available. And how can I price them at an off-peak level if they're not going to be public given all the costs involved. I can't really get the price down."

Noting that Bryan Adams' A&M cassette single of "Everybody I Do I Do It For You" has sold 220,000 units and the CD-5 has racked up 30,000 sales to date, Gerry Lacourse, chairman of Polygram in Canada, says, "Up until then I was very skeptical about the cassette singles market but those [numbers] show the consumer will buy if you have the right thing to sell."

"The Adams cassette single showed a lot of people what the cassette could do but we haven't had the opportunity to do that with any other cassette single," says Kennedy.

"The biggest factor hurting the cassette single is its actual retail price, which ranges from \$1.99 to \$4 and upward," says Orescan. "It's not a good value to the consumer. They are a promotional tool; I don't mind that. But if the loyal fan base you've gotten one step to turning people onto the band."

"I'm not opposed to the [cassette single], but let's make money on it," says Steve Kulin, president of Warner Music Canada. "If there's going to be a single format, whether it's CD or cassette, then we're going to have to

charge more for that so we make money on the single again. So the single does become a profit center not a promotional tool."

"We believe there has to be a universal format within Canada that deals with a promotional/sales item to stimulate album sales," says Oates. "I believe there's still two buy-

The biggest factor hurting the cassette single is its retail price

ers out there. There's the singles buyer and there's the album buyer."

Counter Kulin, "We have a habit in this industry of making such a statement as, 'There's a separate consumer for singles.' I suspect there is, but how big is that group?"

"On a lot of the dance records we put the cassette single out and sell a good quantity, then we release the regular cassette and we can't get it away. The single has got the airplay, we made [it] available, 25,000 people have gone out and bought the song. The album then comes out, radio doesn't bear another single on it, and kids say, 'That's the only song I've already got the hit.'"

"Singles have always been, and will continue to be, a promotional item," says Stephen Tennent, VP of marketing at MCA Records Canada. "We manage our sales and inventory properly, we won't lose money. We won't make money either, but I maintain we have to give the public something to experience to buy."

At this point, Canadian companies primarily import or manufacture CD-5 in limited numbers only as a service for retailers.

"When you're dealing with an \$8 or a \$10 price point, CD-5 would affect album sales," says MCA's Tennent.

"They are somewhere between being a promotional item and a sales item. The thing we have to have on the CD-5, to make it palatable, is to have something special to give people certain value. Not just something for the collector but something unique like live and demo versions or a real mix."

"At the moment, [CD-5] doesn't seem to be a volume business," says Kulin. "There's recognition that certain titles collectors go after, so there might be a limited market for it. At the price we would have to sell these at, that would dictate against the use of a high-volume item. Whether or not this is a business on an import basis is open to debate."

"The biggest problem is pricing," agrees Bill Ott, executive VP of marketing at A&M Records Canada. "Based on our costs of manufacturing, there's no relief in putting four trucks on a CD except in royalties."

"If we go forward with the CD-5 and one or two record companies don't want to go ahead, we may have two fragmented formats of singles in the marketplace," warns Oates.

MAPLE BRIEFS

BENOIT TOUPIN of Montreal has been named the 1991 Gordon F. Henderson Copyright Award from the Society of Composers, Authors and Music Publishers of Canada, for a paper titled "Moral Rights in Canadian Copyright Law: In Search of Their True Nature." Toupin is a graduate of the Univ. of Montreal and is currently articling with the Montreal law firm Martine Walker.

TORONTO-based singer Rita Chiarelli was volume winner of the national Melodrama Canadian Rocks Showdown '91 Sept. 20 by a panel consisting of members of the Jeff Healey Band, Colin James, Lee Aaron, Glen Stacey, and Stewart Copeland.

HMV Canada is the recipient of the 1991 HMV Group Business Excellence Award. "HMV has seen tremendous development over the last few years and it is very exciting to see it in the U.S. We are very proud of our success," said Stuart McAllister, chairman and CEO of HMV Group Ltd.

Platinograms. Members of A&M Extremes receive double-platinum plaques for their album "Extremes II Remnants" at the A&M Centric convention, held in September at Rocky Crest Resort in the Muskokas in Canada. Shown from left, are guitarist Nuno Bettencourt; A&M Island executive VP Lee Silverides; bassist Pat Badger; A&M president Joe Summers; vocalist Gary Cherone; drummer Matt Gearty; A&M VP of promotion Randy Welts; and A&M executive VP Bill Ott.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to **Calendar**, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

- Oct. 2-6, **24th NewMusic Showcase**, Penta Hotel, Atlanta, 404-892-2387.
- Oct. 2-5, **Fourth Annual Foundations Forum**, Los Angeles Airport, Los Angeles, 213-645-3630.
- Oct. 4-5, **Audio Engineering Society Convention**, New Hilton Hotel & Towers, New York, 212-661-8252.
- Oct. 4-8, **NARM/NASIS Conference**, Hyatt Newport, Newport Beach, Calif. 609-296-7221.
- Oct. 5, **SPARS Annual General Membership Meeting**, Colgate's, New York, 407-441-4844.
- Oct. 5-6, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, New York, 201-865-1129.
- Oct. 12, **International TV conference on interactive entertainment**, Century Plaza Hotel, Los Angeles, 213-867-6550.

- Angles, Alexander & Associates, 212-382-3529.
- Oct. 9, **ITIS Foundation Dinner**, Plaza Hotel, New York, 212-667-6650.
- Oct. 9, **Current Copyright & Trademark Issues in Entertainment & Advertising**, New York Hilton, New York, 800-356-4630.
- Oct. 12, **Latin Music Expo, Hyatt Westline Conference Center**, Hyatt, 800-845-2846.
- Oct. 12, **Music Subculture Second Annual Report**, New Regal Theater, Chicago, 212-645-0330.
- Oct. 14, **Academy of Country Music World Annual Celebrity Golf Classic**, proceeds to benefit the T.J. Martell Foundation/Neil Bogart Memorial Laboratory for children's cancer, De Bell Golf Course, Burbank, Calif. 713-462-2351.
- Oct. 14, **Music Subculture Second Annual Report**, New Regal Theater, Chicago, 212-645-0330.
- Oct. 17, **BMI-Sponsored Los Angeles Songwriters Showcase**, 200 Anniversary Dinner, honoring Iona Chander and John Brokey, Beverly Wilshire Hotel, Los Angeles, Stephanie Paxon, 212-487-7031.
- Oct. 17, **FreeLancing in the Communications Industry**, presented by ITIS, Conference Room A, New York, 212-667-6550.

On The Road Again, David Weyner, president of PolyGram Classics & Jazz, takes his department heads to New York's Prop Gallery as part of the third annual PCAJ Road Show. On this year's trip, Weyner and his staff visited Chicago, Boston, Washington, D.C., Los Angeles, and New York, where they met with local retail and media representatives to discuss upcoming projects from the labels. Shown, from left, are Verve VP Richard Seidel; PolyGram Classics & Jazz senior VP of marketing and sales Debbie Morgan; Verve recording artist Winard Harper; ECM director Seth Rothstein; Verve recording artist Abbey Lincoln; Weyner; Verve recording artists Joe Henderson and Philip Harper; Billboard associate publisher/marketing and sales Gene Smith; London Records artist Joshua Bell; Phillips Classics VP Nancy Zarnini; and London Records VP Lynne Hoffman-Engel.

LIFELINES

BIRTHS
Girl, Addison Taylor, to Rick and Elynn Esalg, Aug. 21 in Paramus, N.Y. He is a mastering engineer at Frankfurt/Wayne Mastering in New York.

Boy, Tyler Richard, to Barry and Jewel Coburn, Aug. 25 in Nashville. He is president of Ten Ten Management, representing Arista artist Alan Jackson. She heads Ten Ten Music Group.

Boy, Xavier, to Edward and Marjita Alices, Aug. 26 in Newark, N.J. He is national director of R&B marketing for Best Performances Inc.

Girl, Molly Judith, to Jim and Mindy Steinhilb, Sept. 5 in Oceanide, N.Y. He is an ASCAP licensing marketing manager. She is a former WVEW New York radio personality/newswriter under the name Mindy Steinhilb.

Boy, Zack Aureliano Leive, to Victor and Jane Arneschia, Sept. 6 in Westwood, N.J. He is a lyricist for A&M recording group the West End Girls.

Boy, Tyler Mladen, to Bob and Marilee Skoro, Sept. 7 in New York. He is senior VP of A&R for Mercury Records.

Girl, Hilary Lynne, to Frank and Sandy Bell, Sept. 9 in Augusta, Ga. He is VP of programming for Keymarket Communications. She was formerly promotions director of WRXX Augusta.

Boy, Marcus Clayton, to Phil and Maria Raney, Sept. 15 in Los Angeles. He is a songwriter/producer and personal manager for MCA recording artist Troy Hinton.

Boy, Graham Everett, to Brad and Karen Whitford, Sept. 20 in Brookline, Mass. He is guitarist of the

group Aerosmith.

Boy, Roman Christian, to Dennis and Denise Austin, Sept. 24 in Atlanta. He is musical director, co-producer, and co-writer with MCA artist Bobby Brown, and a producer and recording artist for World Records.

MARRIAGES
Sante Scorsio to Nancy Brizzi, Sept. 8 in Long Island, N.Y. He is a manager of information technology at EMI Music Worldwide. She is director of production for EMI Records USA.

Mark Goodman to Alexandra Emanuele, Sept. 18 in Los Angeles. He is an personality on KROQ Los Angeles and a former MTV VP. She is a producer.

Brian Moreno to Aileen Gram, Sept. 21 in Maui, Hawaii. He is VP of marketing and advertising for Warner Home Video. She is produc-

er for Entertainment TV.

DEATHS
Deborah Jean Loughran, 34, of apparent heart failure, Aug. 31 in Seattle. Loughran held a number of positions in the music industry, including program coordinator for the Philadelphia branch of CBS Records (now Sony Music) and assistant to the VP of public relations for Warner International. She survived by her parents and three sisters. Donations in her memory may be sent to 65 Kent Avenue.

Miles Davis, 65, of pneumonia, respiratory failure, and stroke, Sept. 28 in Santa Monica, Calif. Davis was a genius of the jazz trumpet and a founder of such innovative styles as cool jazz and hard bop. (See story, this issue.)

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

An item in last week's Inside Track on Next Plateau Records incorrectly identified the ownership of Midland Records. It was owned by Bob Reno.

An article in the Sept. 28 issue incorrectly identified rap artist Ah-Dex. He works with the production team of Hank Shocklee's Bomb Squad, but is not a full-time member of the group.

Desmond Child's deal with RCA Records, described in an Oct. 5 photo caption, is a label deal for acts signed by Child and his partner, Winston Simons. It is not a production deal.

Jim Fifelet's title was listed incorrectly in a story in the Oct. 5 issue. He is president and CEO of EMI Music, also, Bud O'Shea is senior VP of catalog and video planning for Capitol-EMI Music.

Duplicator ElectroSound To Close At Month's End

BY DON JEFFREY

NEW YORK—Hobbled by sagging demand for its products, ElectroSound Group Inc., a duplicator of prerecorded music and music video products, has said it will cease operations and liquidate its assets.

The company has been hurt by the virtual elimination of vinyl recordings and the decline in demand for audiocassettes. The move follows the closing this summer of the company's vinyl manufacturing facility in Shelbyville, Ind. Operations at ElectroSound's other plant, located near its headquarters in Hauppauge, N.Y., will cease at the end of this month, the company announced after a board of directors meeting Sept. 26.

The plant's role as a major industry supplier is indicated by the fact that it has a capacity of 150,000 cassettes per day.

The company says in a state-

ment that it decided to halt operations after analysis of "continuing trends in the phonograph record and cassette duplicating businesses" and of the "continuing demand for, and reducing prices of, the company's products and services."

Richard Projain has resigned as president, but will stay on as a director and consultant. The board appointed Robert J. Barone, executive VP, to take over as president. About 85 people are employed by the company, a spokeswoman says.

The company says it had undertaken "extensive efforts" for several years to "explore other options, including pursuit of related businesses," but that these moves had failed.

ElectroSound, which was begun in 1945, did not benefit from the surge in sales of the CD format in recent years. Two years ago, it

sold its interest in a CD plant that it owned as a joint venture with Mitsubishi.

At the nine months that ended Feb. 28 (the last fiscal period for which the company has disclosed results), ElectroSound reported a net loss of \$165,000 on a 25% drop in revenues to \$14.5 million. The previous year's net loss was \$99,000.

The board of directors said it concluded that continuing operations "can only result in additional losses."

Still in question is what common stock will receive in the liquidation of assets. According to the company: "Because of uncertainties associated with the proposed liquidation, it is not possible to estimate whether and to what extent, if any, a distribution to shareholders will be possible."

ElectroSound's shares were selling at 18 1/2 cents each in recent

Oct. 17-18, **NARM/VSDA Operations Conference**, the Greenville Hilton & Towers, Greenville, S.C. NARM members call Gail Hoffman, 609-596-2221; VSDA members call Joanne Bahr, 609-231-1220.

20th New England Music Conference, one-day seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Marriott Copney Place, Boston, 508-442-6842.

Oct. 22-24, **Berlin Independence Days '91**, House of Soviet Culture and Science, Berlin, 011-49-3023-2331.

Oct. 24, **AMC Cancer Research Center 21st Annual Monaghan Award Dinner**, honoring Robert J. Monaghan, chairman of Warner Music Group Inc., the Walter Garden in the World Financial Center, New York, 212-735-4070.

Oct. 24-26, **18th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, N.J. Jay Hickerson, 205-248-2887.

Oct. 25-27, **Doing Music & Nothing Else**, Mack-Joe Hotel & Conference Center, New York, 800-446-3621.

Oct. 25-29, **SWFTE Technical Conference and Equipment Exhibit**, Los Angeles Convention Center, Los Angeles, 914-761-1100.

Oct. 27, **Mid-Atlantic Music Conference**, one-day seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Hyatt Regency Crystal City, Arlington, Va. 800-842-6842.

Oct. 27-29, **Third Annual EFM Entertainment Music Conference**, Hyatt Regency, Las Vegas. Forging Innovative Promotional Alliances, Universal City Walk, Los Angeles, 714-488-9330.

Oct. 29-31, **East Coast Video Show**, Trump Plaza Mahai, Atlantic City, N.J. 203-374-1411.

Oct. 30-Nov. 1, **Interfest '91**, joint convention for organizers of jazz, blues, folk, and other festivals, Claron Hill, New Orleans, 504-522-9601.

Nov. 1-9, **Eighteenth Annual Summer on Negotiating Contracts in the Entertainment Industry**, presented by Law Journal Seminars, New York Hilton Hotel, New York, 212-643-5609.

Nov. 1-9, **1991 New Music Awards**, Vista Hotel at the World Trade Center, New York, 516-466-6600.

NOVEMBER

Nov. 1, **Sixth Annual New Music Awards**, Beacon Theater, New York, Marilyn Lang, 212-256-2333.

Nov. 2-3, **Doing Music & Nothing Else**, Hyatt Regency, Chicago, Mass. 800-446-3621.

Nov. 4-8, **13th Annual Billboard Music Video Conference**, Sofitel-Hotel Marston, Los Angeles, Massachusetts Subcity, 212-536-5012.

American Stock Exchange trading. The stock's high price in the past 52 weeks has been only 87.5 cents.

"For creditors, the company says it has "reached an understanding with its principal lender" to restructure a credit facility and mortgage loan. The restructuring is necessary to "accommodate the planned shutdown and liquidation."

"The company adds that it will "take appropriate steps to avoid any interruption of supply for its customers."

Gloria Swindlen, assistant secretary, says ElectroSound is "not going through bankruptcy proceedings. It will be an orderly liquidation of assets." She adds that a liquidation plan will be presented to shareholders for approval, but that no date has been set for a meeting.

FEW PRODUCERS, ENGINEERS ARE WOMEN, BUT ODDS ARE IMPROVING

(Continued from page 1)

work with female producers or engineers, but she has a substantial list of recording artists/producers Angela Winbush. She notes that there are so few women in these roles "because they are intimidated, and they really should be."

"There are very few women actually working in the studio in production or engineering," agrees Nancy Jefferson, VP of A&R, Elektra Records. "I know several women artists who would like to work with women producers, but finding them is difficult."

There are no female producers who have attained the recognition of a Bob Clearmountain or a Hugh Segham. But a handful of female producers are making their way into getting staff jobs at recording studios as assistant engineers.

Women seeking to engineer and produce still encounter resistance from artists or other colleagues, but most of the pro audio women interviewed by Billboard say they find experience more frequently than opposition in the studio.

Most women note that they are being paid as much as their male counterparts, although some report they are being paid less. "I've been equal and feel that women need to be more assertive when it comes to seeking the salaries they want."

FOCUS OF A&P PANEL

A panel at this year's Audio Engineering Society Convention, being held at the New York Hilton and Towers Oct. 4-8, will discuss "Women In Audio." Panel chair Julie Peters, an engineer at NBC, hopes the session will encourage networking between men and women in the business, which will lead to broader opportunities and awareness of women in the field.

The Audio Engineering Society, one of the primary industry trade groups, has no data on how many of its members are women. The Society of Professional Audio Engineers, however, whose executive director is a woman, tracks its members by company or facility name, but does not break out any other information about them.

SPARS executive director Shirley Kaye says that the industry has changed a great deal since 1978, when her position as a recording studio owner and operator was chronicled in a Billboard article headlined "The Lady From Upper East Side Now Doing In A Business Like This?"

Kaye is one of several pro audio industry members, male and female, participating in the "Women In Studio" panel Monday (7). (See story, page 45). She notes that women are not as aware of opportunities in production as men are. "The Lady From Upper East Side" has been receiving a greater number of requests for information from female high school students.

"I'd like to see a few women engineers while I was in school and I thought, 'Wow, when I get out there, these trailblazers will have made it easier so we aren't starting from scratch for NBC's "Saturday Night Live." "When I got out there, I realized I'm in the trailblazer—all because people like you aren't here."

Sources agree with Peters that, although many inroads have been

made, women are still generally not brought up to pursue careers in recording. Such stereotypes play a part in keeping women out of the control room, and many industry observers note that recording studios still have a reputation for being boys' clubs.

But perception is not the only reason for the scarcity of women in pro audio. The grueling and irregular hours of the A&R executives can preclude a family or social life, and the low pay and hard work involved in entry-level positions are discouraging to many women.

"The main thing I've noticed is that I see a lot of male engineers that have families because they have a wife at home taking care of the kids," says independent engineer Judy Clapp. "But I don't see any female engineers with kids. You have to make big choices about having a family, and returning to the studio is more of an either/or position than it is for a man."

When classical producer Wilma Fine worked on her first projects in the '50s, she was a pioneer, one of few, if any, other women producers. She took a hiatus in 1964 to raise a family, and returned to the studio in 1989. She is now producing the Mercury Living Legacy reissue series.

"The business, altogether, has changed a great deal. I have seen developments say Fine. "During those years [of hiatus], there was a complete turnaround, and women are everywhere now."

Planner, GM of BMG Studios in New York, was also one of a few women in recording studios when she



Among the women who have made a foray into the recording industry, from left, are engineers Susan Rogers, Julie Perez, and Angela V.

began her pro audio career at National Recording and Media Sound. In the '70s, Planer was a partner in Media-sound, a facility that closed in the early '80s.

"I was the first person at Media to hire women engineers," says Planer. "I had three women assistant engineers and I would say most of the clients were rebellious about it. They just did not want to work with women."

Now, Planer says, although only a few of the engineering resumes she receives are from women, "there are still 100% more women trying to be designers and engineers than there had been when I started."

Despite their enthusiasm for the industry they work in, female engineers and producers report that there is still prejudice against them. An oft-mentioned experience for a woman in pro audio is to have a client walk into the control room, see her at the console, and inquire as to the "whereabout" of the engineer or producer.

More disturbing to most women in these positions is the sexist or mi-

stogynistic comments that fly around the control room during a project, which Kaye feels are aimed at destabilizing women.

"When something like that happens, you have to decide if what you're doing is going to be helpful for your career, regardless of how hostile the environment might be," says Rogers. "If you can walk away from it and not be scathed professionally, by all means walk away from it. If it will hurt you professionally to walk away, you have to stay in that project, finish it, and then make your displeasure known."

MUST BE ON GUARD

On top of the technological and artistic challenges faced by any engineer or producer, some industry observers also feel that women have to be extra careful about their behavior and social reputation. However, actual cases of sexual discrimination or harassment are difficult to uncover.

Producer/engineer Kitty Krieger, an incident early in her career when she was assisting a male engineer who

gays tell me it's strange to take orders from a woman. There are times when you hit a gravel path and it feels funny to them when you have to do a General Patton. Winbush sees hesitancy among record-company executives to back women as one reason why so few are producers. "I would like to fairly large budgets and the men in power aren't excited about giving a lot of money to a woman."

Winbush notes that progress is being made. "I'm one flicker of hope; some other woman taking charge are flickers of hope, but I think it's slow going."

SUSAN NUZZIATA

'There's a lot of credit-stealing, and it's really bad for women'

Being a female leader in a predominantly male industry is a particular challenge, says Winbush. "You have to be careful about how you give orders. Most

Angela Winbush's Overcoming Obstacles

NEW YORK—Recording artist/producer Angela Winbush sees credit-stealing as one of the clearest examples of sexism in the music industry.

"You may write a song and in order for it to get on an album, you have to put a couple of guys' credits for her production work on it with you or not," she says. "In production, it's the same thing. There's a lot of credit-stealing, and it's really bad for women."

Now producing a reunion album for the Isley Brothers, Winbush says her first shot at getting credit for her production work was the Isley Bros.' 1990 Warner release, "Smooth Sailing."

Olga Guillot, advances to the 20th annual International OTI Songwriting Festival, 19-14, in Acapulco, Mexico, Dec. 13-14.

The national OTI (Organization of Ibero-American Television Organization) festival, which featured 25 singers and composers from 14 U.S. cities—is one of the largest Hispanic songwriting competitions in the country. Contestants advanced to the national finals by winning OTI song festivals in their respective cities.

Ozuna will compete against more than 20 other vocalists from Latin America, Spain, and Portu-

gave her an exceptionally hard time. When she asked him about the problem was, he explicitly told her that he felt women had no place in the studio.

In some cases, women have gotten support from their male colleagues or employers. Rogers recalls that, in her first position in the industry as a maintenance technician with Audio Industries, a pro audio manufacturer, a client refused to hire a woman come and fix his tape machine. Rogers' employer sent her anyway. The machine was up and running in an hour, and the client was gone.

Overall, however, most female engineers and producers are extremely positive about their experiences. While some feel a "glass ceiling" exists for women hoping to advance past the position of assistant engineers, others feel there is nothing standing in the way of their taking the traditional route from assistant to first engineer to producer.

Engineers like Angela Vira, who recently engineered Colee McLeod's hit "I Wanna See You Up," and Sally Browder, who has worked with Great White and Poison, both say there is nothing to stop them from moving ahead.

HARD TO MAKE LEAP

Others disagree. "It's hard to make the next step," says Perez. "People are not comfortable with women in support positions, assistant engineers, assistant producers."

That's a comfortable place in a lot of ways, but it's not a comfortable position to the main-track position is phenomenal. The reasons women aren't in these positions or finding it difficult are social, cultural, and political.

Most observers agree that women seeking engineering and production careers need confidence in their abilities. "I like anyone, need to excel in order to succeed."

"There are more women involved now than five years ago, and women are rising through the ranks to higher positions in record companies, as technicians, engineers, and producers," says Rogers. "What I'd hope to see happen, when I'm approached by young women second engineers, is that they approach and ask me 'What's your favorite limiter?' or 'what make to use on a kick drum, not what's the best compressor?'"

For a while, it's been a common experience for a female engineer to face the challenge of being a great engineer or producer, and it's a lot harder to be a great producer or engineer than it is to be a good any gender or sexual stereotypes."

JOHN LANNETT

Women Are Big Winners At OTI Songwriting Awards

gal at the international finals. The Dominican-born nightclub performer will represent Washington, D.C., and Univision, the biggest Spanish-language network in the U.S.

Univision, which aired the national competition live from Miami's Gusman Theatre of the Performing Arts, will offer live coverage of the international contest as well.

Second place went to the lively "Latinoamerica, So Gitana" ("Latinoamerica, You Are a Gypsy"), performed by San Francisco's Alma Rocca and written by Patricia Leal and Hernan Moreno.

Landing third-place honors was an emotive slow number, "Asi Yo Lo Amo" ("That's How I Love Him"), sung by Mexican singer Pia Sagarra and Victor Vioro—turned in crowd-pleasing performances that peaked up a ballad-length competition.

The three finalists were selected by a panel of Hispanic celebrities including Guillot, Braulio, Kiara, Yordano, Fernando Allende, Lourdes Robles, and Betty Pino. For a full list of winners, see Patricia Leal and Hernan Moreno.

JOHN LANNETT

AZZOFF'S NEW IMPRINT TAKES GIANT STEPS FORWARD IN BANNER YEAR

(Continued from page 7)

track. The group's debut album, "So Deep It's Bottomless," was released in September.

The "New Jack City" soundtrack, which features the established acts as Ice-T and Keith Sweat, helped introduce Color Me Badd in much the same manner that Azoff used soundtracks to re-introduce the careers of two acts while he was chairman of the MCA Music Entertainment Group.

It was at MCA, he broke Patti LaBelle and Glenn Frey off of soundtracks, "Azoff says. "It's more important to set up a career on an act than to re-introduce. We always thought that would be 'New Jack City' to introduce some of our new artists."

SLOW START

Giant made its debut in 1990. Early titles by Boom Crash Opera, 9 Ways To Sunday, the Beautiful, and Terrell, which were released while Giant had its full field staff in place, failed to catch on. Yet according to Azoff, Giant did not work any of its releases through the Warner Bros./Reprise promotion department until January 1991. "So we look at it like we are 9 months old, really happy, and right on schedule," he says. "I never imagined we would have a No. 2 and No. 3 on the Billboard 200 Albums [with "New Jack City" and "C.M.B.," respectively] within the first nine months of the company. We're obviously excited."

Giant's first taste of success was Tars Kemp's "Hold You Tight," which topped the dance chart, climbed to No. 3 on the Hot 100, and was certified gold. Azoff says the Kemp single was "the first record that [the Giant] promotion staff worked and they brought it all the way home."

"Voices That Care," the "Band Aid" style, all-star single, also became a hit, climbing to No. 11 on the Billboard Hot 100 and earning a platinum certification. "I have to admit it wasn't as much as our charitable instincts as it was, 'This is a hit record,' which it was despite the fact the war ended," says Azoff.

To Much Joy's "Cereal Killers" enjoyed some success on the modern rock front, and RTZ—which includes Boston members Brad Delp and Barry Goudreau—saw some action on album rock radio.

Azoff attributes Giant's success to a number of factors. "Basically we have had the right product, we have had the right artists, our friends in Burbank at both Warner/Reprise and WEA, and we have got a real tight, dedicated staff of Giant people that has delivered beyond my wildest dreams."

In building the Giant promotion and A&R staffs, Azoff lured various pros from other labels. President Charlie Minor came from A&M; senior director of national promotion Jean Johnson from Epic; VP/top 40 promotion Ray Carillon and head of album rock/alternative promotion John Sigler, both from RCA; head of promotion and marketing John Brody from PolyGram; and Tony Rice, head of national urban promotion, from Motown.

Giant's A&R staff includes director of urban A&R Cassandra Mills, a former artist manager; rock/pop A&R executives Jeff Aldrich and Danny Keaton, both from Chrysalis; Bob Bortnick, former front man

of indie act the Dancing Hoops; and urban A&R exec Wendell Greene, formerly of Delicious Vinyl.

Giant's national sales are handled by Warner Bros. But the label does all of its own pop promotion, with urban promotion assisted by the larger company.

Why has Giant been more successful than most of the other start-up labels? Warner Bros. president Lenny Waronker gives credit to Azoff himself, noting that other new labels do not have "the same kind of view, experience, or instincts" Azoff has parlayed into making Giant's success.

WEA senior VP/director of national sales Fran Aliberte compares

the Giant setup with that of Geffen Records, which was also founded by Warner Bros. "When we worked with Geffen, we dealt with everyone from [label president] Eddie Rosenblatt to the VP of sales to the product manager. Giant is the same way. We deal with the company, not just one person."

While other rival startup labels such as Hollywood Records have invested in established acts, Giant has primarily focused on new talent. "I'm not saying we won't get into these big bidding situations," says Azoff. "However, they seem to have escalated so much this last year, I just don't really see one that was anything other than buying a

painting on the wall. At this point, I think it's a better story to tell to build a company through actually breaking artists rather than buying established artists."

Yet the Giant roster includes another veteran besides Zevon and Fagen. The label bought R&B songstress Miki Howard out of her Atlantic contract and will issue her Giant debut in early 1992. Also on tap is "A Chorus Act," Giant's second Warner Bros. film soundtrack.

"Soundtracks are primarily a launching pad for new acts, but it's also kind of our catalog," Azoff says. "We don't have catalog, so if we can create some one-off situations that work, we will continue to

pursue them."

Azoff says a "joint-venture soundtrack label that will focus more on traditional scores" is also in the works.

As for the future, Azoff says in early 1992 he plans to announce "a couple of major deals for third-party product, meaning a logo and production deal with a couple of major figures in the business."

And Giant may eventually step into the superstar bidding wars. "I don't think anybody would be surprised if in the next couple of years we step up and sign one or two of our superstars that might become available."

LOS ANGELES

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SPOTLIGHT



ROBBIE ROBERTSON
Styville
 PRODUCE: Robbie Robertson, Stephen Hague & Gary Gorton
 MCA 10410
 Robertson's second solo album, much of it recorded in New Orleans, creates a magical, mystical mood that ties many of the tracks together, although each song is perfectly crafted to stand alone. Robertson is a master at creating evocative, multilayered, haunting rock-based songs with intricate rhythms and provocative lyrics. He tries a few new tricks here, such as using backup female vocalists on "Go Back To The Woods," a horn-laden, funky album written with Bruce Hornsby, that complement, rather than detract from, his raspy vocals.

SMILEY REED
Stars
 PRODUCE: Steve Levine
 EastWest Records 81773
 Latest from Mick Hucknall and company is a tasty collection of funky grooves, such as first single "Something Got Me Started" and midtemp crooners like the title track.

NEW & NOTEWORTHY

RAT CHARLES
By The Sea
 PRODUCE: Charles Fenn, Barbara, Kim Cooke, & Bob Palmer
 Atlantic 8207
 The growing jewel of Atlantic and A&O's Remasters Series, this three-CD/cassette collection looks at Charles' career during the most prolific Atlantic years from 1952-58. From the saazzy blues of "The Sun's Gonna Gonna Again" to the slow grind of "I Believe To My Soul," 52 tracks later, this is a loving homage to Charles' formidable talent as a singer and pianist. Charles' fans will delight in the variety of styles he takes on here, from funk to trad-jazz to soulful, smooth Nat King Cole-style crooning. Though the accompanying book is skimpy compared with most boxed sets, Charles' bio, chronicled by Robert Palmer, is both illuminating and fascinating.

MAN MORRISON
Bye Bye to the Blues
 PRODUCE: Man Morrison
 Polygram 82428
 The Man's greatest-hits package is still on the charts more than a year after release, and that bodes well for this spate of new tapes (CD, cassette). It's typical Morrison, alternately spiritual and carnal, framed in equal parts of rock, blues, R&B, and gospel. Programmers will have a field day with this one: one choice includes "I'm Not Feeling It, Anymore," "Ordinary Life," "I Need Your Kind Of Loving," and wonderful version of Ray Charles' "I Can't Stop Loving You." A feast for Van fans.

RIKIE LEE JONES
Pop Pop
 PRODUCE: Rikie Lee Jones & David West
 Capitol 44248
 Man Jones moves into studio terrain on this newly expanded CD, which standard covers and swing-influenced material. Songs here, which range from Cabot Jay Reaven to Jimi Hendrix and Jefferson Airplane tunes, give Jones lots of room to move stylistically. Some performances are excruciatingly mannered, indeed, such as Robben Ford and Dino Saluzzi on "Love Trucks" and "Summer Time Around." "I'll Be Seeing You," and "Dat Dere" have some emotional and musical impact. Could kick in with

As always, Hacknall's voice is a pleasing blend of blue-eyed soul and rock. Though instantly recognizable as Smiley Red, this album takes a slightly harder edge than past efforts. However, the faithful will be a winner at 40 and AC.

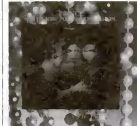
LITTLE FEAT
Shine Up
 PRODUCE: Ed Byrne & George Messemburg
 Mercury Records/720 20905
 Newly signed to Morgan Creek, Little Feat just keeps on rolling along in its own inimitable way, making it look effortless when you know damn well it's not. This gem of a collection includes the horn-driven "Things Happen," funky "Spider's Blues," and delightfully wacky "Boom Box Car," and encompasses "Love And Kind To." Album rock should embrace this, as will the legion of Little Feat fans.

BILLIE HOLMAN
The Legacy (1933-1950)
 PRODUCE: Micki Brans
 Capitol/Capitol Legacy 87728
 Three CDs/cassettes detail the essence of Lady Day's tenure with Vocalion, Okeh, and Columbia, from early triumphs with Count Basie and his men through the chilling finale of "Lady In Satin." The 70 numbers here, which include several unreleased alternatives, are hard to play and Brooks' erudite notes are a pleasure. A few quibbles do arise (where's "I Cover The Waterfront"? Why does Columbia persist in identifying the reissues for Holiday's 1957 "Sound Of Music" appearance as the broadcast take?), but in all, and everyone except the sternest archivist will scrub up the beauty of this nonpop jazz vocalist's great art.

THE BORNIES
Listen To The Band
 PRODUCE: Ed Night & Andrew Sandberg
 World 92858
 The Monkenkeesians at Rhino do the Prefab Four proud with this four-CD/cassette box charting the group's history from its early days as a TV and record smash through its late-'80s revival. All of the group's big chart successes are here, as well as all a number of terrific tunes popularized by the TV show (you'll be amazed how many of them you remember not-for-nots) and the usual high complement of alternates stylistically. Some songs, festooned with entertaining photo rarities and track-by-track annotation, is a major bonus. The ultimate collector's item anybody who has a yen to Monkee around.

B I L L B O A R D

SPOTLIGHT



PRINCE & THE NEW POWER GENERATION
Diamond And Pearl
 PRODUCE: Prince & The New Power Generation
 Warner Bros./Mercury 25375
 Inside the spiffy biographic cover of the Minneapolis maestro's latest disc is a hard prospect that emanates more heat than most of his recent endeavors. Prince is jamming back to the roots here, and many of the numbers have a strong R&B feel that could kick both sides of the chart. Best well-lubricated "Gett Off," title cut and "Cream" sound like numbers with 40 potential. And, while we're at it, when is the Rosie Gaines solo album coming, Mr. Nelson?

fans of Natalie Cole's homage to her father.

SPOTLIGHT



REA MCENTIRE
By Her Broken Heart
 PRODUCE: Tony Brown, Russel Marcus, Mike 10410
 This is one of the finest country albums to come along in years. While its attitudes are pro-country, its themes, instrumentation, and even McEntire's style are all universal and beyond formal, contradicting to the collection's rhythms are pointed and truly poetic lyrics and McEntire's exceptionally strong and dramatic voice. Forsaking the twang, easy, and annoying, vocal gymnastics that marred many of her earlier efforts, McEntire sings straightforwardly and with exquisite sensitivity about subjects as diverse as the marriage trap ("Is There Ever Out There?"), neglect and abandonment ("All Dressed Up"), and even mercy killing ("Bobby"). Stuningly intense.

DANCE

ACROBATS
Love Me Remains
 Mercury 10410
 Quirky UK pop duo focuses on creating state-of-the-chart dance grooves on this lushly produced label debut. Martin Fry's reliably theatrical vocals turn melodramatic tunes like "I'm Not a Boy (But I Feel Good)," "Conquers All" and "Answered Prayers" into believable anthems. Crooner Fry identifies to the point of delicious self-starting with the festive first single, "Say It" (which sports remixes by Black Box, though top 40 pop programmers would be wise to take note, too).

JAZZ

BRANDON MARSALIS
The Beautiful Ones Are Not Yet Born
 PRODUCE: Brandon Marsalis
 Atlantic 82820
 Leaving himself no slouching room, young saxophone lion Marsalis takes a gutsy chapter from the Sonny Rollins songbook with a pianistic trio that features bassist Robert Hurst and drummer Jeff Watts. Marsalis' spare themes and Coltranean runs set the tone for such standard tracks as the Miles Davis "Round About Midnight" romantic, introspective title tune, and free-style melodic "Xavier's Last" (which Marsalis' Albany duo guest spots feature brother Wynton on sbling swingfest "Cain & Abel").

SPOTLIGHT



MARC PARKER
PRODUCE: Stephen Warner & Mike Parker
 World 91481
 Follow-up to the chart-topping "Roots Revisited" finds the intractable James Brown sideman negotiating similar terrain with J.B. Crooks' Fred Wesley and Pee Wee Ellis in tow. Albun is just as much fun as its predecessor, only with repertoire ranging from Horace Silver and Lionel Hampton to Marvin Gaye and Otis Redding. Soulful and swinging, this is right in the pocket for mainstream jazz and R&B fans alike.

and top tenor! Courtney Pine on heated cutting session "Dewey Baby."

CLASSICAL

PROFIEV SYMPHONY NO. 2: MEETING OF THE VOLGA AND DON
 Philadelphia Orchestra, Ben Mendelsohn, conductor
 The second most popular Prokofiev symphony has a most persuasive drive in this special recording. Mendelsohn is in tight control throughout, and if he lingers at any point, it's only to give the orchestra a moment of unique excitement that follows. The orchestra, too, is in excellent form, celebrating a parochial Soviet event, is often attentive than nonparochial commitment might suggest.

SPOTLIGHT: Priced to hit top 10 on its appropriate genre or to top platinum chart.

NEW AND NOTEWORTHY: Highlights and developing acts worthy of attention and/or notice in this special interest.

VITAL REISSUES: Reissued albums and concert recordings of special artistic, aesthetic, and commercial interest.

CRITICAL CHOICE: New releases predicted to be the top half of the chart in the format listed.

ALL ALBUMS COMMERCIALLY AVAILABLE IN THE U.S. ARE SENT RECORDED ABOVE BY THE NEW YORK OFFICE OF COLUMBIA TRISTAR RECORDS, INC., 1515 Broadway, New York, NY 10036. For more information, call 212-691-1000. Country and gospel albums to Edward Minter, Billboard, 1735 S. Square W., Nashville, Tenn. 37203.

THE Billboard. 200

TOP ALBUMS

FOR WEEK ENDING
OCTOBER 12, 1991

COMPILED BY A NATIONAL SAMPLE OF
RETAIL STORE AND PACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY
SoundScan
RIAA

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	GUNS N' ROSES GEPN 24425 (10.99) ** No. 1 **	USE YOUR ILLUSION II	1
3	3	2	GUNS N' ROSES GEPN 24415 (10.99) ** No. 1 **	USE YOUR ILLUSION I	2
3	3	3	GARTH BROOKS A&M 56354 (10.99)	ROVIN' THE WIND	2
4	4	2	MARIAN CAREY COLUMBIA 47960 (9.98 CD)	EMOTIONS	4
5	5	2	METALLICA ELECTRA 6113 (10.99)	METALLICA	1
6	NEW	1	BRYAN ADAMS A&M 53871 (10.99)	WAKING UP THE NEIGHBOURS	6
7	6	3	NATALIE COLE A & T ELECTRA 61049 (13.98)	UNFORGETTABLE I	7
8	8	21	SOUNDTRACK MCA 10284* (9.98)	THE COMMITMENTS	8
9	9	5	BONNIE RAITT A & T CAPITOL 96113 (10.98)	LUCK OF THE DRAW	2
11	11	6	BOYZ II MEN A & M MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
11	7	—	OZZY OSBOURNE ASSOCIATED 46756* (10.98 CD)	NO MORE TEARS	7
12	10	4	COLR ME BADO A & M GANT 24429* (10.98)	C.M.B. 3	7
13	13	8	MICHAEL BOLTON A & T COLUMBIA 46731 (10.98 CD)	TIME, LOVE AND TENDERNESS I	12
14	NEW	1	RED HOT CHILI PEPPERS WARNER BROS. 26461* (10.99)	BLOOD SUGAR SEX MAGIK	14
15	15	14	GARTH BROOKS A & T CAPITOL 59864* (9.99)	NO FENCES	4
16	14	7	C&C MUSIC FACTORY A & T COLUMBIA 47023 (9.98 CD)	GONNA MAKE YOU SWEAT 2	7
17	19	11	BOB SEGER & THE SILVER BULLET BAND CAPITOL 9313 (9.99)	THE FIRE INSIDE	11
18	12	15	DIRE STRAITS WARNER BROS. 26460 (10.98)	ON EVERY STREET	12
19	23	4	NAUGHTY BY NATURE TOMMY BOY 3244* (9.98)	NAUGHTY BY NATURE	17
20	20	17	EXTREME A&M 5313 (9.99)	EXTREME II PORNOGRAFFITI	10
21	18	9	R.E.M. A & T WARNER BROS. 26456 (9.98)	OUT OF TIME	1
22	17	12	VAN HALEN A & T WARNER BROS. 26784* (10.99)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
23	NEW	1	HARRY CONRAD, JR. COLUMBIA 46847* (10.98 CD)	BLUE LIGHT, RED LIGHT	23
24	22	16	PAULA ABIGAIL A & T CAPITOL 91411 (10.99)	SPELLBOUND I	10
25	NEW	1	THE CULT SIRE 28473* (10.98)	CELEBRITY	25
26	21	10	RUSH ATLANTIC 82292* (10.98)	THE BONES 3	3
27	25	10	AMY GRANT A & M 5321 (9.99)	HEART IN MOTION	16
28	24	22	BELL BIV DEVUE MCA 10285 (9.98)	WBDD - BOOT(DI) THE REMIX ALBUM	18
29	16	13	TRAVIS GRYFF 2424 (9.98)	PSYCHOTIC SUFFER	13
30	33	27	TESSLA TRITT A & M WARNER BROS. 26459 (9.99)	IT'S ALL ABOUT TO CHANGE	27
31	29	26	D.J. JAZZY F&F & THE FRESH PRINCE A & T JIVE 1392 (9.98)	HOMEBASE	12
32	26	20	SOUNDTRACK A & T MCA 10284* (10.98)	ROBIN HOOD: PRINCE OF THIEVES 5	5
33	31	25	MARIAN CAREY A & T COLUMBIA 4532 (9.98 CD)	MARIAN CAREY I	1
34	27	25	QUEENSRYCHE A & M 5326 (9.98)	EMPIRE	7
35	30	29	TOM PETTY & THE HEARTBREAKERS MCA 10251 (9.98)	INTO THE GREAT WIDE OPEN	13
36	28	24	THE BLACK CROWES A & T MCA 10285 (9.98)	SHAKE YOUR MONEY MAKER 4	4
37	32	12	GETO BOYS A&M 5407 5714* (10.99)	WE CAN'T BE STOPPED	24
38	NEW	1	BARBRA STREISAND COLUMBIA 44111 (10.99 CD)	JUST FOR THE RECORD...	38
39	35	33	H.W.A. A & T POLYGRAM 5712* (10.99)	EPIFANAGGIN	1
40	36	40	LUTHER VANDROSS A & T A&M 5389 (10.98 CD)	POWER OF LOVE 7	7
41	38	38	FIREHOUSE A & T EPIC 64186* (9.98)	FIREHOUSE	21
42	41	45	ALAN JACKSON A&M 53641 (9.98)	DON'T ROCK THE JUKEBOX	17
43	34	28	SKID ROW A & T ATLANTIC 82292 (10.98)	SLAVE TO THE GRIND I	1
44	52	6	NEIL DIAMOND COLUMBIA 48410 (10.98)	LOVESCAPE	44
45	NEW	1	A TRIBE CALLED QUEST WARNER BROS. 26458 (9.98)	LOW END THEORY	45
46	44	27	ROD STEWART A & M 5329* (10.98)	VAGABOND HEART	10
47	48	42	RICKY VAN ShelTON A & T COLUMBIA 46839* (9.98 CD)	BACKROADS	23
48	37	36	47 CRONQ MERCURY 844 706 (9.98 CD)	CRAZY THING	21
49	45	43	GARTH BROOKS A & T CAPITOL 50979 (9.98)	GARTH BROOKS	22
50	41	41	HEAVY D & THE BOYZ MCA 10295 (9.98)	PEACEFUL JOURNEY	21
49	49	19	MARCY MARK & THE FUNNY BUNCH MCA 10251 (9.98)	MUSIC FOR THE PEOPLE	38
52	43	34	STEVIE NICKS MODERN 8117* (10.98)	TIMESPACE: BEST OF STEVIE NICKS	30
53	50	39	CANDY DULFER A&M 53624* (9.98)	SEXUALITY	22
54	38	20	EMF A & T 94238 (9.98)	SCHUBERT OP. 12	12
55	51	47	RANDY TRAVIS WARNER BROS. 26461* (9.98)	HIGH LONESOME	43

56	56	48	TRISHA YEARWOOD MCA 10287* (9.99)	TRISHA YEARWOOD	31
57	32	30	SEAL A&M 5381* (9.98)	DOUBT	25
58	40	31	JESUS CHRIS SIRE 19712P (9.98)	SEAL 24	24
59	58	12	SOUNDTRACK A & T QUEST 2614* (10.98)	BOYZ N THE HOOD 12	12
60	33	45	THE KLF A&M 5367 (9.98)	WHITE ROOM	39
61	61	57	CLINT BAKER MCA 10277* (9.98)	PUT YOURSELF IN MY SHOES 18	18
62	54	53	KARYN WHITE WARNER BROS. 26329* (10.98)	RITUAL OF LOVE	53
63	55	58	RICHIE SAMBORA MERCURY 844 899* (9.98 CD)	STRANGER IN THIS TOWN	36
64	57	56	MADONNA A & T SIRE 24426* (10.98)	THE IMMACULATE COLLECTION 2	2
65	63	79	BONNIE RAITT A & T CAPITOL 91268 (9.98)	NICK OF TIME I	1
66	62	52	ANOTHER BAD CREATION A & T MERCURY 844 935 (9.98)	COOLIN' AT THE PLAYGROUND 'YA KNOW?	7
67	58	55	L.L. COOL J. A & M J&M 44883* (10.98)	MAMA SAID KNOCK YOU OUT	16
68	NEW	1	BARRY MANLOW COLUMBIA 43847* (10.98)	SHOWSTOPPERS	68
69	60	59	AARON NEVILL A&M 5394* (9.98)	WARM YOUR HEART	44
70	65	60	WILSON PHILLIPS A & T SIRE 93745 (9.98)	WILSON PHILLIPS 2	2
71	67	73	MICHAEL BOLTON A & T COLUMBIA 46012 (9.98)	SOUL PROVIDER 3	3
72	59	51	ROXETTE A & M 54439* (10.98)	JYHOINE 12	12
73	68	64	ORIGINAL LONDON CAST POLYGRAM 83136* (10.98)	PHANTOM OF THE OPERA HIGHLIGHTS 55	55
74	NEW	1	JODECI MCA 10196* (9.98)	FOREVER MY LADY 74	74
75	83	82	LORRIE MORGAN MCA 95211 (9.98)	SOMETHING IN RED 75	75
76	69	72	TANYA TUCKER CAPITOL 95062* (9.98)	WHAT DO I DO WITH ME 51	51
77	73	83	VAN MORRISON A & T MERCURY 841 970 (9.98 CD)	THE BEST OF I MORRISON WITH	47
78	89	108	BIG AUO DYNAMITE II COLUMBIA 46147 (9.98 CD)	GLOBE 78	78
79	80	66	RICK MCGENTEE A & M MCA 10554 (9.98)	RUMOR HAS IT 39	39
80	64	58	CHRIS ISAK A & T REFRESH 23637 (9.98)	HEART SHAPED WORLD 7	7
81	71	63	SOUNDTRACK A & M GANT 24409 (10.98)	NEW JACK CITY 2	2
82	96	109	HINE INC NALTA 797 2610 (9.98)	PRETTY HATE MACHINE 82	82
83	99	115	THE JUOUS CURTIS GLOBE 9134 (9.98)	GREATEST HITS VOL. TWO 83	83
84	94	90	DIAMOND RAY A&M 5374 (9.98)	DIAMOND RAY 84	84
85	70	69	DU QUIN A & T PROFILE 1402 (9.98)	QUIN IS THE NAME 29	29
86	82	78	ICE-T A & T SIRE 24429* (10.98)	O.G. ORIGINAL GANGSTER 15	15
87	62	72	LENNY KRAVITZ VIRGIN 81527* (9.98)	MAMA SAID	21
88	66	74	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN 49	49
89	75	63	RATT ATLANTIC 82292* (10.98)	RATT & ROLL 81 91 57	57
90	78	67	ANTHRA MCA 10251 (9.98)	ATTACK OF THE KILLER B'S 27	27
91	86	94	BEBE & CECE WINANS CAPITOL 92079* (9.98)	DIFFERENT LIFESTYLES 74	74
92	85	75	OOH HENLEY A & T GEPN 24417 (9.98)	THE END OF THE INNOCENCE 8	8
93	87	75	DOUG STENO EPIC 47397 (9.98 CD)	I THOUGHT IT WAS YOU 82	82
94	87	80	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II 30	30
95	88	93	VANESSA WILLIAMS SONY 843 3226* (10.98)	THE COMFORT ZONE 84	84
96	91	86	ENIGMA A & T CHERRYBLOSSOM 71624* (9.98)	MC&M A.D. 6	6
97	95	89	M.C. HAMMER A & T CAPITOL 92067 (9.98)	PLEASE HAMMER DON'T HURT ME 1	1
98	74	54	3RD BASS A & M J&M 47360* (10.98)	DERELICTS OF DIALECT 19	19
99	81	77	HI-FIVE A & T JIVE 1328 (9.98)	HI-FIVE 38	38
100	90	70	HUEY LEWIS & THE NEWS A & M 53355 (10.98)	HARD AT PLAY 27	27
101	76	59	MICHAEL, JR. A & T COLUMBIA 46146 (9.98)	WE ARE IN LOVE 22	22
102	103	—	HARRY CRYSTAL POLYGRAM 83137* (10.98)	ACT LIKE YOU KNOW 102	102
103	121	99	CARRERAS A & T CHERRYBLOSSOM 71624* (9.98 CD)	IN CONCERT 35	35
104	79	65	ALICE IN CHAINS A & T COLUMBIA 46075* (9.98)	FAULCIET 42	42
105	NEW	1	VAN MORRISON POLYGRAM 849 028* (10.98)	HYMNS TO THE SILENCE 105	105
106	NEW	1	A&M A & T A&M 53413 (9.98)	THE RAZONS EDGE 1	1
107	NEW	1	HEART CAPITOL 95797* (10.98)	ROCK THE HOUSE LIVE!	107
108	104	81	DOLLY PARTON A & T COLUMBIA 46882* (9.98)	ENOUGH WHEN SHE FLIES 24	24
109	119	106	GOLLY ESTEFAN A & T EPIC 4988 (10.98)	INTO THE LIGHT 5	5

Albums with the greatest gains since week 1. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a number following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl LP unavailable. Suggested price for cassette and LP. Equivalent prices indicated by CD. Labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/SPM Communications, Inc. and SoundScan, Inc.

CAPITOL-EMI MUSIC, INC.

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ON YOUR

TOP-OF-THE-CHART SUCCESS

#1 POP ALBUM (DEBUT)

#1 COUNTRY ALBUM (DEBUT)

#1 COUNTRY SINGLE (RODEO)

#1 MUSIC VIDEO

WEEK OF SEPTEMBER 28, 1991



DILLINGER



HOME FOR BETTER DAYS

D I L L I N G E R ' S

*first single
from the album
"HORSES & HAWGS"*

Now Playing

On Over 100 Stations Nationwide

COMING TO YOUR HOME SOON



On JRS Cassettes and Compact Discs
©1981 JRS Records, 1101 N. Euclid Street, Berkeley, CA 94706

Produced by Greg Edward
for Reflex Productions

Management: Bud Prager and Mike Resault
for E.S.P. Management



Top 40 Radio Monitor™

Compiled from a national sample of monitors by 40 radio stations by Broadcast Data Systems. 123 hit 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron's national data on being printed for comparison to the R40 Singles chart, which uses only playlists, rather than monitored airplay.

THIS WEEK LAST WEEK	TITLE	ARTIST (LABEL)	WEEKS ON CHART	LAST WEEK
1	** NO. 1 **			
1	12 I AGONIZE (MCA) 3 weeks at #1	38	39	7
2	7 FEMOSIONS (COLUMBIA)	40	40	20
3	16 MOTOHPY (COLUMBIA)	43	51	2
4	10 DO ANYTHING (MCA)	42	48	6
5	2 IS EVERYTHING THAT I DO FOR YOU... (MCA)	43	2	10
6	5 ROMANTIC (MCA)	44	43	4
7	16 I CAN'T WAIT ANOTHER MINUTE (MCA)	45	4	4
8	12 GOOD HIBITIONS (MCA)	46	36	16
9	14 WHO SAID I'M HERE (MCA)	47	45	8
10	13 CHINNA (MCA)	48	42	20
11	12 LOVE OF A LIFETIME (MCA)	49	63	2
12	13 WIND OF CHANGE (MCA)	50	52	2
13	17 HOW THAT WE FOUND LOVE (MCA)	51	6	6
14	15 TOO MANY WALLS (MCA)	52	34	3
15	17 EVERY HEARTBEAT (MCA)	53	64	2
16	17 I'LL BE THERE (MCA)	54	44	15
17	10 THE PROMISE OF A NEW DAY (MCA)	55	45	10
18	13 TIME, LOVE AND TENDNESS (MCA)	56	29	13
19	20 TEMPTATION (MCA)	57	39	3
20	13 THINGS THAT MAKE YOU GO... (MCA)	58	41	4
21	22 IS SHE (MCA)	59	12	22
22	15 SOMETHING TO TALK ABOUT (MCA)	60	53	5
23	5 CAN'T STOP THINKING ABOUT YOU (MCA)	61	2	23
24	13 WHO YOU DO (MCA)	62	7	24
25	10 EVERYBODY PLAYS THE POOL (MCA)	63	12	25
26	10 RUNNING BACK TO YOU (MCA)	64	1	26
27	13 IT HAD TO BE YOU (MCA)	65	63	4
28	14 THE MOTOWN SONG (MCA)	66	1	28
29	10 DON'T WANT TO BE A FOOL (MCA)	67	1	29
30	17 FADING LIKE A FLOWER (MCA)	68	12	30
31	7 O.P.P. (MCA)	69	67	6
32	11 SHINY HAPPY PEOPLE (MCA)	70	73	2
33	5 MY DOWN (MCA)	71	1	33
34	6 REAL LIFE (MCA)	72	75	5
35	9 LOVE... IT WILL BE DONE (MCA)	73	70	6
36	7 GET ADRIFT ON MEMORY BLOTS (MCA)	74	1	36
37	11 GOT A LOVE (MCA)	75	1	37

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

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35	9 LOVE... IT WILL BE DONE (MCA)	73	70	6
36	7 GET ADRIFT ON MEMORY BLOTS (MCA)	74	1	36
37	11 GOT A LOVE (MCA)	75	1	37

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

GARTH ADDS CMA AWARDS SWEEP TO STRING OF CROSSOVER SUCCESSES

(Continued from page 1)

ad hoc assemblage that featured Gill, Ricky Skaggs, and Steve Wariner. "Tanya Tucker, the surprise winner of the female-vocal prize, was understandably in absentia, having given birth to a son earlier in the day.

The Judds won the vocal duo award for the fourth—and final—time. Naomi Judd is leaving the team at the end of this year because of illness. Country music's most resolute ragamuffins, the Kentucky Headhunters, took the honor for vocal group of the year. Hot newcomer Travis Tritt won the string award. And Mark O'Connor was proclaimed the CMA's musician of the year.

Felice and the late Boulevard Bryant, writers of the early Everly Brothers hits and many other standards, were inducted into the Country Music Hall of Fame. The awards show handily beat the competing programs on the other two networks in every measured half-hour period, compiling a 20.5 rating and a 33 share.

At press time, it could not be ascertained whether or not this was the highest rating ever for a CMA Awards telecast.

WALKER-MEADOR HONORED

In one of the evening's most moving segments, Dolly Parton presented CMA's retiring executive director, Jo Walker-Meador, with the Irving Waugh Award for her service to country music. The presentation came just after Parton had performed her ring act to women, "Eagle When She Flies," and it was clear that the audience, which came to its feet twice during the presentation, considered Walker-Meador to be such an exemplary "eagle."

Reba McEntire, who deftly hosted the show, was the first of many artists to welcome the President

and Mrs. Bush to the ceremonies. In accepting his song-of-the-year trophy, Gill cracked to the President, "You gotta do something about the Secret Service guys. They're pitching us songs backwards." Brooks modestly cited the "two Georges," Strait and Jones, as his vocal heroes, when handed the top-performer trophy, adding to the third George, "No offense, Mr. President."

Parton dedicated her song to Barbara Bush and "to all the women here tonight." New Hall of Famer Felice Bryant underscored that perspective by saying from the stage, "Barbara, I'm so glad you brought George with you."

WINNERS TO REAL WORLD

At the end of the show, the Bushes came on stage to greet all the performers. Bush praised country music as "a window to the real world," noting that he could count on it to provide him support

"even when I need a little free advice about Saddam Hussein."

From a pure performance point of view, the show was considered one of the best in years. Gill and Patty Loveless tantalized the crowd with their highwire vocals on "Pocket Full of Gold." Horizon nominee Mary-Chapin Carpenter, who performed by the name of Beau Soleil, came very close to having the audience in the aisles and dancing with her Dionysian treatment of "Down At The Twist And Shout." Brooks was Hamlet and Romeo in his pensive-to-passionate rendering of "Shameless." Boy Rogers and Clint Black delighted the crowd with their high-spirited and affectionate performance of "Hold On Partner."

Trisha Yearwood presented a vocally dazzling rendition of "She's In Love With The Boy," and McEntire displayed the full spectrum of poignancy in "For My Broken Heart."

MCPS, BPI CASE WINDS DOWN

(Continued from page 7)

not used as an excuse to take income from songwriters," he said. "The importance of the U.K. in breaking new acts would justify an increase in the license fee charged by U.K. companies to their sister companies. U.S. companies already charge higher fees, so U.K. companies should do the same."

For the first time, Sydney Kenridge said there was a higher A&R investment in the U.K. because there was more homegrown product here than in other countries. "There is no thriving independent sector in Europe. The U.K. is more competitive in terms of signing artists and U.K. consumers demand a higher quality product," he said.

"European record companies are

mainly importers of songs; they license in records which have already proved successful in the U.S."

Kenridge also pointed out that, although the MCPS was calling for a recommitment to their sister companies, U.S. companies were not entirely the same across Europe. "We never had a Tribunal like this to oversee the BEM/IFPI agreement."

The four-Tribunal, chaired by Robin Jacob, Q.C., is expected to announce its decision in this marathon battle between the record company and the mechanical royalty society by Christmas.

However, a brief, additional hearing may be held before then to clarify some administrative matters.

RHONE EXPLAINS ATCO, EASTWEST MERGER

(Continued from page 4)

outstanding job thus far and will continue to contribute to our bottom line. At this point he has no title within the new venture, but he will dedicate 100% of his time to working with you."

Despite speculation that the new division, which consists of approximately 40 acts, Rhone says, "At this point, no one is being dropped." The A&R division, headed by senior VP

Merlin Bobb, with John Mrosov as VP of A&R and Beverly Goldstein as senior director of A&R, will continue to actively sign new acts.

News of the layoffs of approximately 30 people from the combined A&R and EastWest staffs came as a surprise to many within the industry. But the consolidation was necessary, says Rhone. "I admit that the layoffs that resulted from the reorganization are unfortunate. If only one person

had lost his job, it would still have been a sad day," she says. "We delirated for many days about a way of minimizing the cutbacks. But a large number of people we lost have been replaced within the Atlantic company or at other major companies. Personnel has been extremely helpful in placing these people. As unhappy as we are, I am proud to say that we were able to help the people who were let go take the next step in their careers."

She adds that as the company begins to gather momentum, the staff could expand.

The division is currently racking up strong chart numbers: Marky Mark & The Funky Bunch (on EastWest-distributed Interscope) rose to No. 1 on the Hot 100 Singles chart last week while Natural Selection surged to No. 3 this week. And the first single from Gerald Ferrer's solo debut album hits the R&B chart this week at No. 50 with 78 aces.

With this appointment, Rhone becomes the first black woman named chairman of a major record label. She was also the first to be named copresident of a label when EastWest was formed last year. Rhone says she has had a major role in the perfect on her new status, though she adds, "It's a great day for women in this industry."

THIS WEEK LAST WEEK	TITLE	ARTIST (LABEL)	WEEKS ON CHART	LAST WEEK
1	12 I AGONIZE (MCA) 3 weeks at #1	38	39	7
2	7 FEMOSIONS (COLUMBIA)	40	40	20
3	16 MOTOHPY (COLUMBIA)	43	51	2
4	10 DO ANYTHING (MCA)	42	48	6
5	2 IS EVERYTHING THAT I DO FOR YOU... (MCA)	43	2	10
6	5 ROMANTIC (MCA)	44	43	4
7	16 I CAN'T WAIT ANOTHER MINUTE (MCA)	45	4	4
8	12 GOOD HIBITIONS (MCA)	46	36	16
9	14 WHO SAID I'M HERE (MCA)	47	45	8
10	13 CHINNA (MCA)	48	42	20
11	12 LOVE OF A LIFETIME (MCA)	49	63	2
12	13 WIND OF CHANGE (MCA)	50	52	2
13	17 HOW THAT WE FOUND LOVE (MCA)	51	6	6
14	15 TOO MANY WALLS (MCA)	52	34	3
15	17 EVERY HEARTBEAT (MCA)	53	64	2
16	17 I'LL BE THERE (MCA)	54	44	15
17	10 THE PROMISE OF A NEW DAY (MCA)	55	45	10
18	13 TIME, LOVE AND TENDNESS (MCA)	56	29	13
19	20 TEMPTATION (MCA)	57	39	3
20	13 THINGS THAT MAKE YOU GO... (MCA)	58	41	4
21	22 IS SHE (MCA)	59	12	22
22	15 SOMETHING TO TALK ABOUT (MCA)	60	53	5
23	5 CAN'T STOP THINKING ABOUT YOU (MCA)	61	2	23
24	13 WHO YOU DO (MCA)	62	7	24
25	10 EVERYBODY PLAYS THE POOL (MCA)	63	12	25
26	10 RUNNING BACK TO YOU (MCA)	64	1	26
27	13 IT HAD TO BE YOU (MCA)	65	63	4
28	14 THE MOTOWN SONG (MCA)	66	1	28
29	10 DON'T WANT TO BE A FOOL (MCA)	67	1	29
30	17 FADING LIKE A FLOWER (MCA)	68	12	30
31	7 O.P.P. (MCA)	69	67	6
32	11 SHINY HAPPY PEOPLE (MCA)	70	73	2
33	5 MY DOWN (MCA)	71	1	33
34	6 REAL LIFE (MCA)	72	75	5
35	9 LOVE... IT WILL BE DONE (MCA)	73	70	6
36	7 GET ADRIFT ON MEMORY BLOTS (MCA)	74	1	36
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The executive staff of Atco/EastWest Records, from left: senior VP Merlin Bobb; co-president Beverly Goldstein; CEO Sylvia Rhone; co-president Vince Farenc; and executive VP Craig Lambert.

CEMA DRAWS RETAILER FIRE OVER WHOLESALE-PRICE HIKE

(Continued from page 1)

label without offering the discount that is usual on new releases. Many retailers, aware that Hammer wants Capitol to ship at least 2 million units, say they will curtail orders to protest the policy of releasing superstar product without offering a discount on initial buy-in.

Outrage and independent retailers are also angry about a provision in the notice of price increases that seems to indicate 12-inch singles will be sold on a one-way policy.

CEMA and Capitol officials were unavailable to comment.

The price increases, effective Sept. 30, apply to two lines in the CD category. On \$15.98-equivalent titles, box-set cost has risen six cents to \$10.80; on \$11.98-list price, box-set cost is up two cents to \$7.84. In the \$10.98, \$9.98, and \$7.98-list cassette series, prices are increasing, respectively, five cents to \$6.40; two cents to \$5.84; and eight cents to \$4.72.

Needless to say, retailers and other customers are universally displeased with the price increase. "Wasn't anybody listening last week?" asks Jim Dobbe, VP of sales merchandise at Turrance,

Calif.-based Wherehouse Entertainment, referring to the speech of Camelot Music executive VP Bonk at the National Assn. of Recording Merchandisers Retailers Conference (Billboard, Oct. 5). "We are trying to drive retail in a very weak economy and the [labels] are doing all the work themselves," Bonk says.

Bonk himself expresses disbelief that CEMA raised the prices. "It's good to know the account base is still being held in our industry," he says sarcastically.

WILL HURT MARGINS

The price increase will hurt retailer margins and impact on consumer spending, Dobbe says. "Right now every price increase is a big one," he says. "I don't care if it's a penny or two. CEMA is adding to the problem. I think [CEMA's price increase] is one more example that the distributors are not in touch with what's happening out in retail."

On the other hand, VP of marketing at 67-unit, Miami-based Spec's Music & Video, agrees. "I don't care what anybody says, the recession isn't over

yet and now is not the time of year to absorb price increases," Phillips argues.

Retailers are also upset that Capitol is following in the footsteps of Geffen, which did not offer a discount on the two Guns N' Roses albums, and fear a trend in developing artists' labels. "It comes to a head in superstar product."

Officials at Spec's; Troy, Mich.-based Harmony House; Wherehouse; Capitol; and Record Town; Albany, N.Y.-based Trans World Music Corp.; Palatine, Ill.-based Flipside; and Bellville, Md.-based Kemp Film Music say they will order lighter on Capitol albums because of the lack of a discount.

"I think I'll buy a whole lot lighter than I would have if there were a deal," says Carl Rosenbaum, president of 21-unit Flipside. "I think retail has to send them a message with orders that reflect the absence of a deal."

GN'R, OTHER HITS PROPEL UNI TO RECORD MONTH

(Continued from page 1)

Comments abound on MCA following the Oct. 8; and Boyz II Men's "Cooleyhighharmony" on Motown surging to No. 10.

According to one source at Uni, Motown's much-publicized move from Uni to PolyGram Group Distribution will not have a significant impact on Uni. The source says Motown sales accounted for about \$5 million of Uni's \$118 million in sales, though that figure may be conservative, since Motown is enjoying platinum-plus success with its new acts: Ice Cube, Chuck Keeler, Boyz II Men and A-Real Bad Crew.

Uni also has three releases in the top 10 of the Contemporary Jazz Albums chart this week with the Ripken's "Circles Ahead" at No. 2, Chuck Coxe Electric Band's "Beneath The Mask" at No. 2, and Acoustic Alliance's "Back On The Case" at No. 5—all three on the GRP label.

Current albums by Bell Biv DeVoe, Tom Petty & the Heartbreakers, Heavy D & the Boyz, Trisha Yearwood, Gladys Knight, and Rebs McEntire on MCA, Tom Geffen, Dave Grusin on GRP, and David Ar-

Dave Roy, senior buyer at 480-unit Trans World, notes that open-to-buy dollars will be scarce with all the superstar product coming out. "It's possible that Capitol's move is going to hurt them," he says. "There was so much hype on Guns N' Roses, you couldn't lose. With Hammer, I'll be more cautious."

UNHAPPY ABOUT 12-INCH

One-stop and mom-and-pop are disappointed that the CEMA policy changes seem to pre-empt an imminent phase-out of the 12-inch single, the last vinyl configuration still holding onto life in the marketplace. Nevertheless, it undercuts how long CEMA plans to go one-way on 12-inchers.

The letter says that 12-inch singles with the VNR prefix will be sold one-way as of Sept. 30. But another part of the letter provides changes in returns credits and charges on various formats, including 12-inch singles.

kenstone on Narada has also contributed to Uni's success.

The record month is due in part to the company's restructuring (Billboard, Dec. 1). Tiller says, "Without the moves that have been made, it would have been extremely difficult to handle this level of volume as well as they did."

John Burns, executive VP of Uni Distribution Corp., concurs. "We've had a great transition in bringing Geffen into our system," he says. "This is working extremely well and according to improve."

According to Luke Lewis, senior VP/GM of audio distribution for Uni, the company began assembling its list of artists ahead of last year's ending the thing up all year, so when we get a big blast of great product, we were able to show our stuff." Lewis adds that Uni's banner month "gave retail a well-needed jolt."

READY FOR BORN BLITZ

Uni had been preparing for the Oct. 8 release of albums by the band since their September release. "We've had

In other moves, CEMA goes to a one-way policy on all vinyl albums, with \$9.98-list product now being sold for \$4.47 on box-set pricing, down from \$8.82. Also, \$10.98-list LPs now ship for \$5.14 on box-set pricing, decreasing from the old price of \$6.38. As for 12-inches, those carrying the VNR prefix will be sold for \$2.42, down from \$2.85.

Also, CEMA adjusted its returns policy for all singles and cassette and CD albums. For singles (including some 12-inches), the return credit was lowered to 4.5% from 5%, while the returns charge was maintained at 20% for a new break-even point of 22% for the entire year.

For cassette and CD albums, the credit for wholesale accounts was raised to 1.8% from 1.83%, which resulted in the break-even increasing to 16% from 7.5%. For retail accounts, the credit was increased to 1.6% from 1.2%, which resulted in the break-even point going to 10% from 7%.

conversations all year long on the Guns N' Roses releases," says Burns. "We geared up manufacturing, and getting product to our depts. and being able to get it to our customers. One thing I am so proud of in our manufacturing operations area is that we were able to ship those major releases with no hitches and 100% fill on everything."

"While we were shipping all these major new releases and had all these hot front-line titles, we also had the biggest catalog promotion we've ever had on MCA, Geffen, and GRP," Burns adds.

"A whole bunch of events came together in September to generate this kind of interest," he says. "It shows clearly that Uni is capable of handling any sales or manufacturing challenge. That's what I find the most gratifying."

Uni's combined audio and video sales for September total \$192 million, also setting a record for the company. Uni's distributed video lines include the Intervision Home Video, Rhino Home Video, and Rabbit Ear.

aspect, which is through PGD."

But some retailers told Billboard that they were able to get a PGD to ensure that their outlets would have Motown catalog in time for the holiday buying season.

"Any time there is a label switch between the distributor and the retailer, ability can become scarce," says Ron Phillips at 67-unit Spec's Music & Video in Miami. "Even before I learned about the label switch, I was sure I had Temptations and Stevie Wonder catalog CDs for Christmas."

Informed sources anticipate that MCA will soon file suit against PGD. On another front, Motown's international distribution deal with BMG is due to expire at the end of the year. Motown has the option to renew. However, it has not yet decided what it will attempt to transfer its international distribution to the PGD system.



COMING SOON: We're being telling folks in the industry about it for months, and it's about to become a reality. Billboard will kick off its weekly full-page feature devoted entirely to developing artists. It will include both national and regional chart information, tips from buyers about breaking artists, news about music chains' new-artist programs, and other groundswell buzz. We're excited about this new addition. We're confident it will be a platform that will help propel artists to stardom.

SOFT, BUT SOLD: Each of the top-five titles on The Billboard 200 Top Albums chart sold fewer units than last week, but the ranking remains unaffected. Given the monstrous numbers that Guns N' Roses rang up last week, it would have been impossible for the band to maintain that pace in the second week. At No. 3, Garth Brooks shows staying power, still exceeding 280,000 units. If Brooks' album had been released earlier, it could have held the No. 1 spot for a three-week run.

BESIDES BROOKS: MANY of this week's bigger movers on The Billboard 200 are country artists, and that makes sense. The annual Country Music Awards show, which aired Oct. 2, prompts a National Assn. of Recording Merchandisers display contest that finds most leading music retailers and racks featuring sale prices on country product. Exposure from the telecast will give several of these artists even more momentum.

TIMING IS EVERYTHING: Since her debut album was still riding strong in the top 30, I've heard some industry second-guess the timing of Mariah Carey's sophomore effort. Well, the new title opened at No. 4 and her previous set has slipped only eight places over the last two weeks. There is such a thing as waiting too long to follow a big debut; one has to wonder if "Hero" would have done as well had she waited better in 1988 if there hadn't been a three-year gap between it and his multiplatinum bow. Besides, considering Carey's track record—11 weeks at No. 1 on The Billboard 200, plus three No. 1 singles—it's safe to say Columbia has made a bunch of right calls in developing her career.

ADULT FARE: That country and certain rap artists have fared better in the new point-of-sale system has been well documented, but adult-oriented artists have benefited, too. Neil Diamond's latest (52nd), which opened five weeks ago at No. 87, was the highest debut in 1988. This week Barry Manilow's entry (No. 68) is his highest debut since 1984. . . . In what will be remembered as the year of the boxed set, it is no surprise that Barbra Streisand becomes the first artist to chart a box set since Billboard adopted the new point-of-sale system. . . . While she opens her debut at No. 23, Harry Connick Jr. has four titles on The Billboard 200.

FOR A YEAR and three weeks, Carretero-Domingo-Pavarotti has been No. 1 on Top Classical Albums. The Sept. 23 pay-per-view special featuring the two best tenors in the world, Luciano Pavarotti bows at No. 3 on the Top Classical Crossover list.

so
you
think
you've
heard
it all?



#1 R&R New Rock
#1 HOTS, HITS Post Modern
#1 Gavin Alternative
#1 CMJ
#1 Rockpool
#1 Album Network Expando
#1 Hard Report New/Alternative
#1 FMOB Modern Rock



new single from **robyn hitchcock and the egyptians**

« so you think you're in love » the uncommonly cool

from the new album « perspex island » (75021-5368-1/42) produced by paul fox management
> danny goldberg and michael krumper for gold mountain entertainment
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SEPTEMBER RIAA CERTIFICATIONS

(Continued from page 7)

TRIPLETATIONS ALBUMS
Flash Flood, "Risk Side Of The Moon," Capitol, 12 new tracks.
"March Caravan", Columbia, 6 million.
Delaware 3, "Delaware 3," Columbia, 1974-1978, Capitol, 5 million.
Michael Bolton, "Solo Provider," Columbia, 4 million.
Steve Miller Band, "Fly Like An Eagle," Capri, 4 million.
Blues Brothers, "Blues Brothers," Swan Song/Atlantic, 3 million.
Donna Summer, "Donna Summer Live: Sweet Dreams," Columbia, 3 million.
Playboy Club, "Greatest Hits," RCA, 3 million.
Debbie Gibson, "Debbie Gibson," Capitol, 3 million.
Paula Abdul, "Spellbound," Verity, 2 million.
Michael Bolton, "Time, Love And Tenderness," Atlantic, 2 million.
Natalie Cole, "Unforgettable," EMI, 2 million.
A.C. Newman, "Let's Get It Started," Capitol, 2 million.
Manhattan Transfer, "A Fresh Air Christmas," American Gramophone, 2 million.
Manhattan Transfer, "Manhattan Transfer: The Best Of The Manhattan 2," American Gramophone, 2 million.

TRIPLETATIONS ALBUMS
Paul Simon, "The Rhythm Of The Saints," Warner Bros., 2 million.
George Strait, "Greatest Hits," MCA, 2 million.
LATINO ALBUMS
D.J. Jazzy Jeff & The Fresh Prince, "Home-Home," Def Jam Recordings, 2 million.
Color Me Badd, "C.M.B.B.," Giant/Repertoire, 1 million.
Chris Costello, "My Ain To You," Columbia, 1 million.
EMF, "Secret Diary...EMI," 1 million.
Don Henley, "Assault On Paradise," Priority, 1 million.
David Adolescent, "Ritual De Morte," Warner Bros., 1st week.
Weather Report, "Weather Weather," Columbia, 1st week.
"Robin Hood: Prince Of Thieves" soundtrack, Morgan Creek, 1st week.

NEW ALBUMS
Tom Petty & The Heartbreakers, "In The

ABC ACQUIRES DISTRIB RIGHTS TO SOUNDSKAN INFO

(Continued from page 2)

being able to obtain sales information from stores in their markets (Billboard, Feb. 9). Retailers signed to deals with SoundScan are prohibited from providing such information to radio.
 Though still unhappy about not being able to obtain sales information on his own, Richards concedes that the SoundScan/ABC arrangement is a step in the right direction. "The more information we can get, the better off we are," he says.
 SoundScan CEO Mike Shalett says, "We have made this deal with ABC to provide a service... We are looking

Great Wide Open," MCA, 1st week.
Manhattan Transfer, "Manhattan Transfer: Original Cast," American Gramophone, Manhattan Transfer's sixth.
Delaware 3, "Delaware 3," Columbia, 1974-1978, Capitol, 5 million.
D.J. Jazzy Jeff & The Fresh Prince, "Home-Home," Def Jam Recordings, 2 million.
Color Me Badd, "C.M.B.B.," Giant/Repertoire, 1 million.
Chris Costello, "My Ain To You," Columbia, 1 million.
EMF, "Secret Diary...EMI," 1 million.
Don Henley, "Assault On Paradise," Priority, 1 million.
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NEW ALBUMS
Tom Petty & The Heartbreakers, "In The

for someone who could get this information out to radio [and] we think ABC will make a great partner."
 Information will also be available to nonaffiliates and those ABC affiliates not on the network's data syndication, a weekly feature mentioned. Although the subscription cost has not been determined at press time, Minetti says it will be a nominal administrative fee. Shalett says SoundScan is providing the sales data to ABC at no cost.
 ABC Radio Networks claims more than 9,500 affiliates nationwide.

HOT 100 A-Z

Title (Artist - Label) (Date) (Weeks On Chart)

- 52 J.A.R. ENTERTAINMENT (Linda, ABC/World Music, DC)
- 53 AFTER THE BURNING (George Thorpe, BMG)
- 54 AFTER THE BURNING: THE TV SOUNDTRACK (George Thorpe, BMG)
- 55 ALL I NEED (Caren Day, ABC/Warner Bros. Music, BMG)
- 56 BALLAD OF BOOTHY (Augustine, ABC/Warner Bros. Music, BMG)
- 57 CAN'T STOP THIS THING 'N' ME STARTED (Bastion, ABC/Warner Bros. Music, BMG)
- 58 CHASE (The Roots, ABC/Warner Bros. Music, BMG)
- 59 COOL AS OVERDRIVE (The Roots, ABC/Warner Bros. Music, BMG)
- 60 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 61 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 62 DAY IN THE LIFE (The Roots, ABC/Warner Bros. Music, BMG)
- 63 THE DEVILOPE (The Roots, ABC/Warner Bros. Music, BMG)
- 64 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 65 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 66 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 67 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 68 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 69 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 70 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 71 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 72 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 73 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 74 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 75 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 76 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
- 77 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
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- 81 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)
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- 100 DEEP PURPLE (The Roots, ABC/Warner Bros. Music, BMG)

Billboard FOR WEEK ENDING OCTOBER 12, 1991

Top POS Singles Sales

Compiled from a nationwide survey of POS (point of sale) unshipped stores and mail orders which report number of units sold to SoundScan Inc. The chart is being printed for the first time as a POS Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used in this report.

WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL)	WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL)
1	1	1	15	EVERYTHING I DO I DO IT FOR YOU (feat. The Roots)	38	36	9	THE MOTOWN SONGS	THE MOTOWN SONGS
1	1	1	15	EVERYTHING I DO I DO IT FOR YOU (feat. The Roots)	38	36	9	TIME, LOVE AND TENDERNESS	THE MANHATTAN TRANSFER
2	2	2	2	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
2	2	2	2	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
3	3	3	3	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
4	4	4	4	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
5	5	5	5	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
6	6	6	6	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
7	7	7	7	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
8	8	8	8	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
9	9	9	9	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
10	10	10	10	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
11	11	11	11	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
12	12	12	12	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
13	13	13	13	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
14	14	14	14	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
15	15	15	15	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
16	16	16	16	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
17	17	17	17	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
18	18	18	18	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
19	19	19	19	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
20	20	20	20	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
21	21	21	21	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
22	22	22	22	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
23	23	23	23	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
24	24	24	24	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
25	25	25	25	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
26	26	26	26	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
27	27	27	27	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
28	28	28	28	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
29	29	29	29	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
30	30	30	30	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
31	31	31	31	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
32	32	32	32	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
33	33	33	33	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
34	34	34	34	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
35	35	35	35	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
36	36	36	36	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
37	37	37	37	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
38	38	38	38	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
39	39	39	39	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
40	40	40	40	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
41	41	41	41	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
42	42	42	42	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
43	43	43	43	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
44	44	44	44	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
45	45	45	45	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
46	46	46	46	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
47	47	47	47	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
48	48	48	48	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
49	49	49	49	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
50	50	50	50	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS

Singles with increasing sales © 1991, Billboard/RSI Communications, Inc. and SoundScan, Inc.

HOT 100 SINGLES ACTION

Radio Most Added

WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL)	WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL)
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5	5	5	5	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
6	6	6	6	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
7	7	7	7	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
8	8	8	8	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
9	9	9	9	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
10	10	10	10	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
11	11	11	11	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
12	12	12	12	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
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14	14	14	14	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
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16	16	16	16	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
17	17	17	17	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
18	18	18	18	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
19	19	19	19	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
20	20	20	20	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
21	21	21	21	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
22	22	22	22	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
23	23	23	23	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
24	24	24	24	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
25	25	25	25	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
26	26	26	26	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
27	27	27	27	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
28	28	28	28	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
29	29	29	29	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
30	30	30	30	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
31	31	31	31	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
32	32	32	32	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
33	33	33	33	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
34	34	34	34	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
35	35	35	35	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
36	36	36	36	9	GOOD VIBRATIONS	38	36	9	THE MOTOWN SONGS
37	37	37	37						

MUSIC WORLD MOURNS DEATH OF MILES DAVIS (Continued from page 1)

for a number of weeks.

"In a very early days longtime friend and impresario George Wein, whose Newport Jazz Festival in 1955 was the site of one of Davis' greatest triumphs. He was as happy as he could be to see someone who received the [French] Legion of Honor [award]. It was one of the great days in his life. Jack Lang, the French Minister of Culture, and his wife the Princess of Wales, More than any other musician, Miles deserved that acknowledgment."

Davis' burnished tone was among the most distinctive in the long and plaintive cry, it communicated vulnerability tempered by self-assurance. It was a signature sound, made all the more recognizable by the many imitators who tried to copy it.

His style of soloing, too, became an identifiable trademark. It emphasized note placement and selection—often giving to the space and shape between notes—as the primary underpinnings of narrative improvisation. Davis had little regard for vacuous technique.

For much of his life, Davis was a controversial figure. His charismatic persona aroused passions in people, some finding him arrogant and aloof, others championing his independence and defiance. But, while he was uncompromising in his life style and music, many of the bands he led became models of collaboration, forgiveness and respect fundamental to jazz's development. Those styles include cool jazz, hard bop, modal jazz, and jazz-rock.

Many of the sidemen who accompanied Davis ventures into new stylistic territories became significant contributors or leaders in their own right. Those musicians included John Coltrane, Julian Cannonball Addley, Wayne Shorter, Chick Corea, Jack DeJohnette, Dave Holland, John McLaughlin, Keith Jarrett, Herbie Hancock, Tony Williams, and John Scofield.

PURE INSTINCTS

Davis' instincts, according to Scofield, were pure and paramount: "Miles used his intuition—his gut feelings—to direct himself in both his personal and musical endeavors. This kept everything rock."

Miles Dewey Davis III was born on May 25, 1926, in Alton, Ill., the son of an affluent dental surgeon. He grew up in East St. Louis, Ill., and was encouraged to study music at an early age. For his 19th birthday, he was given a trumpet; two years later he was playing professionally, working around St. Louis with Eddie Raney and Davis.

His first big break came in 1944, when he replaced an ailing trumpeter in Billy Eckstine's orchestra—then an incubator for bebop—fitting alongside the likes of musical revolutionaries Charlie Parker and Dizzy Gillespie. His two-week stay with the band convinced him to move to New York, where he was quickly recruited at the Juilliard School of Music.

He remained in school only a short time, preferring instead to spend his days at the studio. He began to play in the clubs of Harlem and 52nd Street. There, he was able to rub shoulders

**Hot 100 Singles
Spotlight will return
next week.**

MILES DAVIS SELECTED DISCOGRAPHY

The following is a selected Miles Davis discography of titles still in print. Each may not be available in all three formats.

Tutu Amandia (Warner Bros.)	Milestones (Warner Bros.)	(Columbia)
The Man With The Horn You're Under Arrest Decoy (Columbia)	Kind Of Blue Miles Ahead Sketches Of Spain (Columbia)	(Columbia)
Flanges (Columbia)	Porgy & Bess The Musings Of Miles (Columbia)	(Columbia)
Dark Magus (CBS-Sony)	Dig The New Miles Davis Quintet (Columbia)	(Columbia)
Miles Davis At The Fillmore Bitches Brew (Columbia)	Japanese Import Blue Moons (Columbia)	(Columbia)
Friday Night At The Blackhawk, Vol. 1 At The Blackhawk, Vol. 2 '68 Sessions Nefertiti (Columbia)	And Horns Blue Haze Cookin' (Columbia)	(Columbia)
Sorcerer Files de Kilimanjaro Miles Smiles (Columbia)	Walkin' Bags Groove Tallies Tree (Columbia)	(Columbia)
Four & More Miles In The Sky Quiet Nights (Columbia)	Time-Up Steakin' Workin' (Columbia)	(Columbia)
Some Day My Prince Will Come Seven Steps ESB (Columbia)	Plays For Lovers Elevator To The Gallows (Columbia)	(Columbia)
Funny Valentine (Columbia)	Miles Davis, Vol. 1 Miles Davis, Vol. 2 Birth Of The Cool (Columbia)	(Columbia)

with the earliest practitioners of the form, including Parker, who invited him into his fold. Davis, flaunting more desire than skill, joined the tempestuous leader's quintet and participated in one of the first bebop studio dates. That session, in November 1945, yielded the seminal records "Now's The Time" and "Koko," both ahead of the time of the first bebop studio dates. Two years later, Davis landed his own record date, his first as a leader.

By the end of the '40s, Davis was moving in directions beyond bebop. He began experimenting with music possessing greater orchestral richness and textures. Working alongside John Lewis, Gerry Mulligan, and Gil Evans, a frequent collaborator whom Davis came to regard as a soul mate, he fashioned a series of ensemble pieces that were light, effusive, and coloristic in nature. This music—documented by Capitol as the "Birth Of The Cool"—was clearly ahead of its time; the public had little interest in it. Davis and company, however, had sparked what became known as cool jazz, a movement that flourished on the West Coast.

SPARE STYLE

The early '50s saw the trumpeter crafting the spare style that would come to define him. It was during this time, too, that he struggled with heroin addiction, ultimately kicking his habit. Cool jazz, a movement that grew to the next big push. He began a string of small-group recordings that eschewed the lyricism of cool jazz, embracing instead a bolder, edgier attack that drew from the tenets of the music he had played with Parker and Gillespie; this heralded the arrival of hard bop.

When in 1955, he showcased his first major quintet—a streamlined aggregate consisting of tenorist Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones—it became clear that Davis was setting an absolute standard for group interplay. At first blush, the mating of Davis and Coltrane

seemed antithetical to the band's aims: the leader, a pure-to-the-bone editor; Coltrane, windy and fierce. The contrast, however, proved vital. The group recorded six albums for Prestige in less than two years.

Near the end of the decade, Davis again collaborated with Gil Evans. The three albums they made, "Miles Ahead," "Porgy And Bess," and "Sketches Of Spain," all for Columbia, became bellwether classics of or-



Miles Davis performing at the 1966 Amnesty International concert at Giants Stadium in New Jersey. (Photo: Chuck Pulin)

chestral jazz. Concurrent with those projects, Davis continued recording with small groups. His mid-'60s quintet, however, had a different feel: Addley replaced Coltrane, Bill Evans replaced Garland. When Miles recorded the album "Kind Of Blue" in 1969, it represented a consummate step in his musical development. Modal scales rather than chords were used as the basis for all improvisation; the resulting music was moody, uncluttered, and sensual.

ARRIVAL OF FUSION

Davis' next great phase proved a testing ground for his new group, the members of which were all split

young players. Saxophonist Shorter, pianist Hancock, bassist Ron Carter, and drummer Williams became one of the most important bands of the '60s, committed to the music's expansion, especially as it pertained to the rhythmic flexibility. Their sound was supple, but not less furious in its determination to serve as an alternative to the free jazz of the day. On albums like "E.S.P." and "Miles Smiles," the group was moving toward greater harmonic abstraction.

Davis was now pushing forward in his drive to fuse rock and jazz—a move that seemed inevitable, considering the climate surrounding popular music in the late '60s. His composition became riff-oriented and open-ended—brocaded rhythmic canvases on which he painted. With "Miles In The Sky" and then "Files De Kilimanjaro," he began his electric explorations in earnest. His next album, "In A Silent Way" and "Bitches Brew," cemented the fusion; both featured expanded instrumentation that was decidedly electric. "Brew," with its rolling rock undercurrents and restless improvisations, became a best-selling album and brought Davis a new audience and a new level of popularity. He was now a full-fledged star, performing regularly at celebrated venues like the Fillmore East and West.

MUSICAL BERT

During this time, he became more outspoken than ever, proclaiming his allegiance to the cause of Black America. He served as a vocal model of sorts, fighting institutional racism and urging blacks to revel in their ancestry. Of course, Davis' kinship to Africa-based bebop was obvious enough in his extended use of improvisation—the mid-'70s albums "On The Corner," "Pangloss," and "Agharta" reflect his thinking in that regard—but his expression of conscience spread beyond music.

Williams was one who felt his contributions acutely: "Before anyone knew about self-esteem, before the

civil rights movement, before Martin Luther King and Malcolm X, America had Miles Davis. If I had never played with Miles, he would have still been a major influence in my life."

Poor health forced Davis to retire from the scene with a somewhat-publicized performance at the Kool Jazz Festival in New York, and with a new album, "The Man With The Horn."

A more engaging figure greeted fans, as he made his final foray to the media and attempted to resurrect his place in popular music. Once again his groups were electric affairs—Davis' brass assertions caulked against spacey and textural washes of sound. As if to prove that melody and modernity were now predominant in his thinking, he routinely built his live performances around two tanelaf constructions: Cyndi Lauper's "Time After Time" and Michael Jackson's "Human Nature." Both served him well as vehicles for his melancolic improvisations and crowd-pleasing highlights of his show.

LAST RECOGNITIONS

Davis continued to make albums for Columbia, among them "Decoy" and "You're Under Arrest." Midway through the '80s, he switched record labels, moving to Warner Bros. and issuing the titles "Tutu," "Amandia," and "Siesta."

Perhaps the most telling event of his last years involved his performance at the Montreux Jazz Festival in Switzerland. There, before a huge orchestra, he reprised much of the music he had recorded with Gil Evans. Critics hailed Davis as a majestic, albeit momentary, return to greatness. Jonesy, who conducted the band and who persuaded Davis to once again play his music, had this to say about his friend's death: "The passing of Miles Davis has left a big hole in 20th century music and a bigger hole in my heart."

Davis is survived by three children, Cheryl Ann, Gregory, and Miles. Memorial services are being planned for New York and East St. Louis, Ill.

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Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	ERIC CLAPTON & THE RIGHTEOUS BROTHERS	BEST OF RIGHTEOUS BROTHERS	21
2	1	GUNS N' ROSES A	APPETITE FOR DESTRUCTION	21
3	3	MEAT LOAF A	BAT OUT OF HELL	21
4	6	STEVE MILLER BAND A	GREATEST HITS	21
5	4	JOURNEY A	JOURNEY'S GREATEST HITS	21
6	5	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART	21
7	7	THE EAGLES A	GREATEST HITS 1971-1975	21
8	8	PATSY CLINE A	GREATEST HITS	21
9	9	BOB MARLEY AND THE WAILERS A	LEGEND	10
10	11	AEROSMITH A	GREATEST HITS	21
11	12	BILLY JOEL A	GREATEST HITS VOL. I & II	21
12	10	ELTON JOHN A	BACK IN BLACK	21
13	13	ELTON JOHN A	GREATEST HITS	20
14	14	JAMES TAYLOR A	GREATEST HITS	21
15	15	PINK FLOYD A	THE WALL	21
16	16	ERIC CLAPTON & THE POLYGRAM BIZ	TIME PIECES - THE BEST OF ERIC CLAPTON	21
17	17	PINK FLOYD A	DARK SIDE OF THE MOON	21
18	20	THE DOORS A	BEST OF THE DOORS	21
19	18	LED ZEPPELIN A	LED ZEPPELIN IV	21
20	22	THE EAGLES A	GREATEST HITS VOL. 2	21
21	19	METALLICA A	...AND JUSTICE FOR ALL	12
22	24	BAD COMPANY A	10 FROM 6	21
23	30	LUTHER VANOROSS A	BEST OF LUTHER: THE BEST OF LUE	21
24	27	BOB SEGER & THE SILVER BULLET BAND A	NINE TONIGHT	6
25	23	QUEEN A	A NIGHT AT THE OPERA	21
26	29	ROD STEWART A	DOWNTOWN TRAINS/SESSIONS...	21
27	21	GUNS N' ROSES A	G N' R LIVES	11
28	31	PAUL SIMON A	GRACELAND	11
29	25	METALLICA A	MASTER OF PUPPETS	6
30	32	CHICAGO A	GREATEST HITS 1982-1989	21
31	28	BRYAN ADAMS A	RECKLESS	3
32	26	METALLICA A	RIDE THE LIGHTNING	6
33	35	THE POLICE A	SINGLES - EVERY BREATH YOU TAKE	19
34	37	DEE PUPP A	HYSTERIA	11
35	43	SALT-N-PEPA A	BLITZ OF SALT-N-PEPA HITS	7
36	40	TOM PETTY A	FULL MOON FEVER	11
37	33	ORIGINAL BROADWAY CAST	LES MISERABLES	18
38	—	ANNE MURRAY A	GREATEST HITS	6
39	36	MICHAEL BOLTON A	SLEEPY WHEN WE MET	19
40	34	ACDC A	WHO MADE WHO	19
41	38	MICHAEL BOLTON A	THE HUNGER	15
42	42	BETWEDD A	GREATEST HITS	12
43	43	THE DOORS A	GREATEST HITS	10
44	41	FOREIGNER A	RECORDS	11
45	—	THE CHARLIE DANIELS BAND A	A DECADE OF HITS	15
46	49	KING OF THE GIGS A	UNFORGETTABLE	3
47	—	RED SPEEDWAGON A	HITS	1
48	44	LED ZEPPELIN A	LED ZEPPELIN	20
49	47	KENNY G A	DUOTONES	10
50	—	BOSTON A	BOSTON 2	10

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are requiring significant sales to Receding Industry Area. Of America (RIAA) certification for sales of 500,000 units. All RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisks indicate very LP/Unavailable. Suggested price for cassette and LP. Equivalent prices indicated by \$ for albums that do not state list prices, are projected from wholesale prices. © 1991, Billboard/RIIAA Communications, Inc. and SoundScan, Inc.

X-Rated Group Says Feds Show Race, Anti-Gay Bias

■ BY EARL PAIGE

LOS ANGELES—Adult video suppliers here are charging the Justice Department with "appealing to racist and anti-homosexual sentiments" in jurors in order to gain indictments and convictions on obscenity charges.

The allegations were made as five more indictments were handed up by federal grand juries in Mississippi and Alabama against several adult video firms and their principals.

The charges were made by Mark Schved, spokesman for the Free Speech Legal Defense Fund, a trade group formed by the adult video manufacturers here as part of a campaign by X-rated suppliers to counter an ongoing anti-pornography drive by the Justice Department (Billboard, Sept. 21).

In the latest action, a grand jury in Oxford, Miss., returned indictments Sept. 25 against Vivid Video Inc., and VVD Corp., both of Los Angeles, and their principals, and Cannon Corp., a Nevada corporation that did business as Projects West in Los Angeles.

In a separate action, VCA Labs of Chatsworth, Calif., and its principals were charged, Sept. 19 in Mobile.

All are charged with the interstate transportation of obscene materials and conspiracy.

Justice Department Child Exploitation and Obscenity Section spokesman Doug Tillet denies that charges are charging out videos that have interracial and gay sex, as charged by the Free Speech Legal Defense Fund.

"If you look at the body of work we've done, that's categorically untrue," Tillet says. "It's ridiculous. I think if anything we tend to be fairly restrained... in what we write in our press statement and what we bring to trial."

Schved, however, maintains that the Justice Department is deliberately shopping for films that include racially sensitive material and homosexuality.

Schved also charges the Justice Department "jury shop" by bringing the cases in conservative jurisdictions, such as Mississippi and Alabama.

But Tillet says the charge is "bunk." "We have cases in Las Vegas, we just had cases last year down the river here in Alexandria, Va., we've had them in Minnesota, which is a fairly liberal state."

Tillet confirmed that there will be a retrial in the widely reported Calista action in Broken Arrow, Okla. A mistrial was declared Aug. 2 after a jury deadlocked on the case.

The Free Speech Legal Defense Fund declared the outcome "a stunning victory" (Billboard, Aug. 17).

3 FUTURE J2/LAMPOON FILMS ON NEW LINE HOOP

(Continued from page 3)

by FilmAcad, the previous holder of production rights for the Lampoon films.

"As part of this new arrangement we have settled the FilmAcad lawsuit," he says. He adds that other National Lampoon film deals are unaffected. For example, for example, has sequel rights to the National Lampoon "Vacation" series, while MCA/Universal has sequel rights to National Lampoon's "Animal House."

The significance of the deal, says Jimirro, is "part of the long-term business game plan we envisioned when we first bought the Lampoon. That is to explore the National Lampoon name in every area of leisure time, including movies, home video, radio, college tours, 900-number promotions, comic clubs, cruises, off-Broadway theater, and comedy tele-

vision. "This is the beginning of the deals we are trying to set into place to do this Lampoon turnaround we have been talking about for eight or nine months. New Line is a good choice for us since they are so youth-oriented."

While the deal gives J2 certain privileges to negotiate for the home video rights to the films, says Jimirro, those rights will probably go to the Home Video.

"We've been negotiating this deal for more than a year," he says, "and when we started, New Line didn't have a home video division. They now have one. As far as J2 goes, we want to be in the sell-through business. Maybe the best approach would be for New Line to handle the rental, for us to take it back and sell through."

500,000+ Attend Soviet Hard-Rock Gig But Local Press Cites Poor Organization, Injuries

NEW YORK—AC/DC, Metallica, the Black Crowes, and Pantera crossed a crowd of more than half a million people Sept. 26 at a free, open-air concert in Longwood.

The eight-hour concert, which took place at the Tushino Air Field, was initiated by Time Warner Inc. as a celebration of the country's 100th birthday. Soviet artists during the recent coup attempt, according to Jeanette Lerman, VP of corporate communica-

tions at Time Warner. While Soviet press reports listed the crowd at 500,000, Time Warner claims that closer to a million fans attended the concert (Billboard, Oct. 3).

According to Billboard's Moscow correspondent, Vadim Yurchenko, initial Soviet press reports said the concert was poorly organized and claimed that 113 people were injured. There were also unconfirmed rumors of possible deaths.

MGM-Pathé Suing Warner, Turner Over Vid Deal Charges Cos. Conspired Against It For Distrib Rights

■ BY DON JEFFREY

NEW YORK—MGM-Pathé Communications Co. has filed suit against Warner Home Video and Turner Entertainment, charging that the two companies are conspiring to cut MGM out of a home video deal.

At issue are Warner-distributed videocassettes of MGM library films whose rights are owned by Turner.

The recent action follows a complaint filed in July by Turner charging that MGM had violated their home video agreement. Turner requested arbitration proceedings against the company at that time, claiming that since MGM-Pathé was not in the home video business, Turner had the right to terminate its contract.

In fact, MGM/UA Home Video remained in the picture with its employees, headed by George Feltenstein,

VP of sales and marketing. Warner handles distribution "under our direction," says Feltenstein.

MGM-Pathé claims in its suit, which was filed Sept. 20 in Los Angeles Superior Court, that it has sustained more than \$10 million in damages because of the Turner action.

A spokesman for MGM-Pathé said at press time that the other companies had not been served yet with the suit. Warner and Turner spokesmen were unavailable at press time.

The apparent reason for the delay in serving the suit is that MGM-Pathé has been embroiled in another, more important legal battle, the outcome of which will determine control of the struggling film company.

In a Delaware court, a judge is expected to rule soon on whether Credit Lyonnais, MGM-Pathé's primary lender, had the right to remove them from the board of directors, as well as to control of the company, its former chief

executive, Giancarlo Piretti.

Time Warner became a player in the ongoing drama surrounding MGM-Pathé when it advanced Piretti \$125 million last year to enable him to complete the \$1.5 billion acquisition of MGM/UA Communications Co. In exchange, Time Warner won the rights to distribute MGM, United Artists, and Pathé films on home video.

In 1986 MGM/UA Home Video was granted video distribution rights to old MGM films by Warner, which had acquired the licensing rights to the movies for use on its cable television channels. When Warner Home Video entered the picture, it took over distribution of the MGM library.

The problem arose when Turner charged that it was not being paid in full for use of the MGM films and that accounting statements sent by Warner had acquired the licensing rights. Turner sought termination of the old MGM/UA agreement. If Turner were to win, it presumably would deal directly with Warner Home Video on distribution of MGM library film.

In response, MGM-Pathé has charged in its suit that Warner and Turner had conspired to set up those claims and inadequate payments and accounting statements.

To bolster its contention of a conspiracy, MGM-Pathé notes in its complaint that Time Warner owns a "substantial percentage of the shares" of Turner stock.

VIDEO SALES ORGANIZATION DISSOLVING

(Continued from page 3)

one or the other, and that was product or partners. If two guys want enough product to sustain the operation then you don't need more partners." But if those two suppliers are thin on product, she says, more partners are needed to "fuel the machine."

Asked what the dissolution of VSO says about the health of the B-movie industry, Whiffen responds, "If a company has a niche market it can capitalize on, that's great. Otherwise, it's going to have to continue looking at producing its own product in some manner, because straight acquisition is the best of directions."

According to Whiffen, Shapiro Glickenshaw is now seeking a home video distributor for its current product, which includes "Basket Case 3," "Tiger Claws," and "McBain," which is in theatrical distribution. Once a distribution pact has been secured, Whiffen notes, she will supervise the company's home video releases.

South Gate will "review its options... in the video world," according to the release. The firm will "continue to sell all worldwide rights for its own production video releases and seeking acquisitions for all markets."

South Gate will release its latest film, "Intimate Stranger," in November on the Showtime Premium Network. It will also be theatrically released. "The Crossing," the soundtrack to which will feature Tin Machine and Crowded House.

Two of South Gate's films in production, "Threesome" and "Sis-

ter's Keeper," are due for theatrical release in early and mid 1992, respectively. The company is seeking a home video distributor for those titles.

Fries, which recently saw the departure of its president, Len Levy, will market its video catalog through a staff led by VP of sales administration Keith Wood.

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New Musical Aims To Take The Big Easy To Big Apple

NEW YORK—A musical revue celebrating the sounds and spirit of New Orleans, featuring songwriter/producer Allen Toussaint on piano and musical direction by Jerry Wexler, is under development for a possible Broadway launch next spring.

"The High Rollers Social And Pleasure Club," produced by Judy Green and the producers of the 1989 hit musical "Barnum," was conceived in the style of successful Broadway revues such as "An' Th' Misbehavin'," which revolved around the music of sax bender, "Blues & Blues," built upon the best of '50s R&B.

At a recent workshop performance in lower Manhattan, as Toussaint led the "House band" at the New Rollers club, an eight-member cast performed more than 30 songs chosen with Toussaint and Wexler's input to high-energy choreography.

"I was the re-writer of producer and former record executive who describes his role as musical adviser and "ex-officio kibitzer"—notes that

"High Rollers" evolved from an earlier musical idea conceived by Charles Neville of the Neville Brothers.

Opening with the Indian chant of "Tway Pocky Way" and a Bourbon Street brass march, the first act features songs ranging from Amos Milburn's "Chicken Shack Boogie" and the duo-sop of Toussaint's "It Will Rain" to the early Fifties' "Lady Marmalade," which Toussaint originally produced for LaBelle, and the classic romp of "Jambalaya." The second act opens with an instrumental "The New Orleans Blues" by New Orleans piano pioneer Professor Longhair and includes "Let It Like It Like" and "Flyou On The Bayou" as well as other material indigenous to the Crescent City.

"This music is not known to most of the adult theater-going public," Wexler contends. "We're trying to present it as an original play. You don't have to get the lily, to bring in synthesizers or put a hip-hop beat to it." FROM DUFFY

Bush Inks Adjustment Bill To Delay Foreign-Visa Rules

WASHINGTON, D.C.—President Bush on Sept. 30 signed an Immigration Adjustment bill that delays the implementation of foreign-performer visa restrictions, and on Oct. 1, Senate leaders introduced a bill that would abolish the most controversial of the new rules.

The adjustment to the Immigration Act will delay implementation this month of rules that would have placed a \$100,000-visa fee on foreign performer visas and tightened entrance requirements for the new "O" and "P" category visas.

News of the new requirements this past summer caused a storm of protest on Capitol Hill from music and arts groups throughout the country. They said the restrictions would cause booking chaos and would serve as caste retaliation to U.S. performers in other countries.

Meanwhile, four Senate leaders marched ahead with introduction of a bill that would eliminate the \$5,000-

visa cap entirely and would modify other rules that forbid foreign performers from entering the U.S. unless they have extensively documented qualifications, passed muster by AFL-CIO union review boards and had been members of the band or group for more than a year.

The bill, S. 1776, was introduced by Sens. Edward Kennedy, D-Mass., Alan Simpson, R-Wyo., Pat Moore, D-Iowa, and Dennis DeConcini, D-Ariz.

The Recording Industry Assn. of America was active late last month in brokering the agreement between the AFL-CIO and opposition arts and music groups that led to the finetuning of the bill, which is expected to pass now that President Bush has signed off on the six-month delay. Dick Brennan, president of the RIAA, comments, "We're delighted with the President's action, because it was critical. It will help avoid a messy and complicated situation."

BILL HOLLAND

Got Back Priority Ten Royalty Would Make Stations Pay Labels

WASHINGTON, D.C.—The U.S. Copyright Office, in a move that is sure to deepen battle lines already drawn by the music and broadcast industries, has recommended that Congress create a performance right for sound recordings.

Such a right, common in the copyright laws of other countries, does not exist in the U.S. If it did, radio would have to pay royalties to record labels just as they do to songwriters and music publishers.

U.S. broadcasters have long opposed performance royalties, and were able to convince Congress that the royalty was unlawful for when the copyright law was revised in the '70s. "The radio industry has not had it's a top priority now," says an NAB spokesperson. "How can the recording industry seriously ask for such a

Mill-Vanilli bill when radio provides free publicity for their records by airplay."

Jay Berman, president of the Recording Industry Assn. of America, replies that "the radio industry and stations are in business because they play our music, which they get for free."

The Copyright Office, asked by Congress to prepare a study examining copyright concerns raised by new digital technologies, also endorsed in principle the recent agreement between the U.S. Copyright Office and the makers of consumer digital tape recorders (Billboard, July 20).

"That agreement led to pending bills in the Senate and House calling for a royalty on blank digital tape and home recording machines. BILL HOLLAND



Edited by Irv Lichtenman

HOWDY PARTNER? It looks as if Time Warner Inc. may have finally lined up its much-anticipated foreign joint-venture partners for the company's annual meeting in New York Sept. 25, chairman Steven Ross said that "serious and meaningful discussions are under way" for such a partnership and that an announcement would likely be made before year's end. Then, on Oct. 2, the New York Times reported that two large Japanese companies, Toshiba Corp. and C. Itoh & Co., were negotiating with Time Warner, which declined comment. On Oct. 3, The Wall Street Journal said Toshiba, an electronics firm, and C. Itoh, a large trading company, confirmed that talks were going on. Sources told The Journal the companies would invest a total of \$1 billion in Time Warner to acquire 12% of the stock in a newly formed subsidiary containing the media and entertainment company's film, film, and television businesses. Time Warner's recorded-music business, the biggest in the world, would reportedly not be part of the deal.

STUMPETING THE NEWS: Jazz/classical trumpet superstar Wynton Marsalis has signed a new deal with Columbia Records, his label since 1980. His manager/lawyer Ed Arendell, among others, worked out the deal with the label.

DEALS (CONT): The catalog of albums manufactured and marketed by ABKCO Records continues under PolyGram distribution in a new three-year deal. While the highlight of the oldest catalog is pre-1970 Rolling Stones albums, the deal also includes the four-disc box from Phil Spector Records, "Phil Spector Back To Mono (1959-1989)," due in retail bins worldwide Nov. 5 (Billboard, Oct. 5). The new distribution arrangement follows a previous deal that expired Sept. 30. Meanwhile, rumors are flying that Stones lead singer Mick Jagger is set to sign a solo recording deal with Atlantic.

NO GM AT DGC: Bill Bennett, new director of gentlemen at DGC, will be second in command under Geffen/DGC president Eddie Rosenblatt. As yet, there is no titular replacement for DGC's former GM, Marko Babinec. However, sources say Bennett, a former VP at MCA, is effectively replacing Babinec.

EXIT? Chuck Kaye, the veteran publishing exec who was named to operate Windward Pacific as a music publishing arm of Japanese media conglomerate Fujiwara three years ago, has apparently left the company, as has Joel Sill, who had been involved in music soundtrack activity at the company. One of the company's big catalog purchases was that of Big T Music, formerly owned by the late Morris Levy.

ARRIVAL? Track heads that Gil Friesen, who worked for many years as the day-to-day man behind A&M Records, may move into a music situation with Paramount Pictures either in film work or setting up a long-term re-entry into label duties. Friesen couldn't be reached for comment.

SIGNING ON: Def American's much-delayed deal with Warner Bros. is finally official, according to Warner Bros. president Lenny Waronker. Def American releases will likely go through Warner Bros. or Warner/Reprise. "Label designations will be made as we go along," Waronker says. The deal includes releases on Rick Rubin's Def American label since last year, when Geffen ended its deal with the label amid the controversy surrounding a Geto Boys release.

A MILLION THANKS: Digital Audio Disc Corp. in Terre Haute, Ind., had hit a milestone of 1 million laser-disc pressings after a little more than a year in that business. The event was celebrated Oct. 3 with a "party" at the new "Walt Disney World Fantasia" laser-disc—due Nov. 1—at a dinner at the Time/Life Building in New York. Because the millennium pressing was a copy of "Fantasia," DADC chairman Jim Frisbie presented a commemorative plaque to Lee Remick, the artist in charge of Entertainment and Distribution of Disney Records and DADC's largest LD account.

SOURCES SAY Wherehouse Entertainment has given the pink slip to 40 employees in the company's corporate office. Bruce Jesse, VP of advertising, confirms some employees were let go as a result of a reorganization but declines to reveal how many.

WESTWARD HO! Sources close to Columbia TriStar Home Video confirm long-running speculation that president Pat Campbell and his staff will move from their current New York offices to Columbia's Burbank, Calif., facilities. Campbell, who oversees both Columbia TriStar's international and domestic operations. The domestic division, under executive VP/chief operating officer Paul Culberg, is already based in Burbank. The move is part of a general, and still-ongoing, restructuring of the TriStar group. Campbell's former assistant, The recently rechristened SVS/Triumph will also be part of the move west, the sources confirm. Soay Music Video Enterprises' president, Jon Peisinger, is scheduled to leave the firm by the end of the year, while the special-interest side of SMV, which Peisinger developed, will be transferred to Columbia TriStar.

SUSPENDED POLYGRAM Label Group VP of urban recording Ron Elliott plans to sue for \$1.9 million in federal income-tax-avoidance charges. Elliott, who is free on \$100,000 bond, had an initial date of Nov. 26 set for his jury trial before U.S. District Court Judge Dickman T. Erickson. Elliott was indicted Sept. 11 for allegedly filing false corporate tax returns in the years 1984-88 for his independent promotion firm, and was suspended with pay by PLG Sept. 13 (Billboard, Sept. 28).

MOVING DAY: Giant Records has moved its New York office to Warner Bros.' N.Y. headquarters at 75 Rockefeller Plaza and restructured its staff. A&R staffers John Mvros and urban promotion man Gary Harris are out. A&R exec Peter Robinson will stay on, but A&R man Brian Koppelman will stay on only as a consultant. Giant chairman Irving Azoff is said to be negotiating to sign a new urban promotion staffer away from another label.

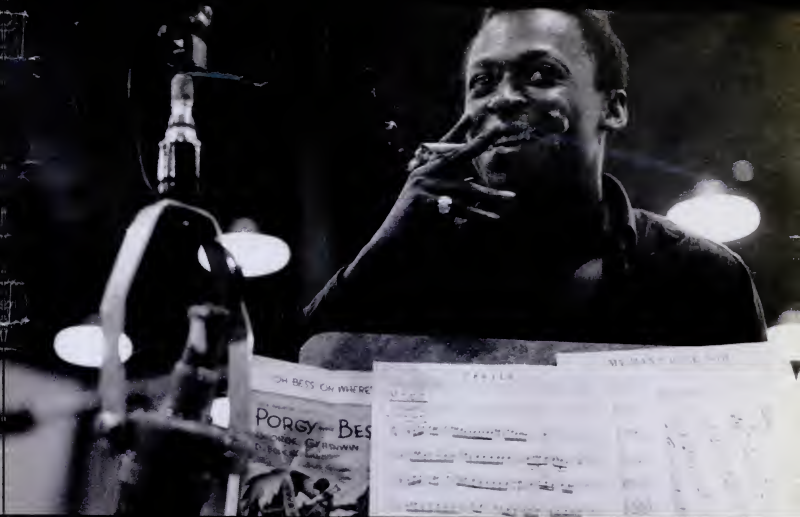
ON THE MOVE: Kathryn Swan, relieved of her post as head of publicity at A&R Records after two years, can be reached at 201-744-3845. Meanwhile, Steve Gett, former Billboard talent director who left A&R earlier this year, will be working for Warner Bros. He will be returning to New York from a summer sabbatical in his native U.K. He can be reached at 212-765-8021.

LIVERPOOL! AT CARNEGIE: Paul McCartney's "Liverpool Oration" makes his North American debut at New York's Carnegie Hall Nov. 18, with a performance by the Royal Liverpool Philharmonic, which debuted the work in Liverpool last June and performs on the PBS Channel 13 series "Worldwide View 70." Accompanying the release is what Roger Lewis, EMI Classical director, terms an "unprecedented" global campaign on the album's behalf.

AT THE STARTING GATE: With an eye on stemming Eastern European piracy, Hungary, where the practice is rampant, is believed to be the first country in the area to be part of a simultaneous worldwide release of albums by the U.S. Postal Service. The first of the releases, released Sept. 27, are Prince's "Diamonds And Pearls" and Simply Red's "Stars." According to Manfred Lappe, managing director of Warner Music Austria, who also coordinates activities of several Eastern European territories, 50% of all international repertoire cassette sales are pirated in Hungary.

TESTING, TESTING: The Video Software Dealers Assn. is trying to get the Video 65 test, six controls to test a variety of approaches to a generic advertising campaign, according to VSDA board sources. The board heard a presentation from consultant Kevin Wolcott at a meeting Sept. 26 in D.C. The presentation, which was "extremely receptive" according to one board member, will be made again Thursday (10) to the committee of VSDA representatives and studio execs charged with thrashing out the details. If Wolcott's plan is accepted, testing will be done in the first quarter of next year. Board sources say they are confident the tests can be funded, but a funding mechanism for the campaign is still up in the air. Also, the VSDA board approved a resolution to restructure the group's Canadian operation and institute a Canadian board of governors, with its own bylaws, to oversee Canadian operations.

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